

SUMMER

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Reading-

1916.



being the **SUMMER READING** number of
The Publishers' Weekly

May 20, 1916

Vol. 89 No. 21

A
NEW
NOVEL

by

ARTHUR
STRINGER

Author of

THE
PRAIRIE
WIFE



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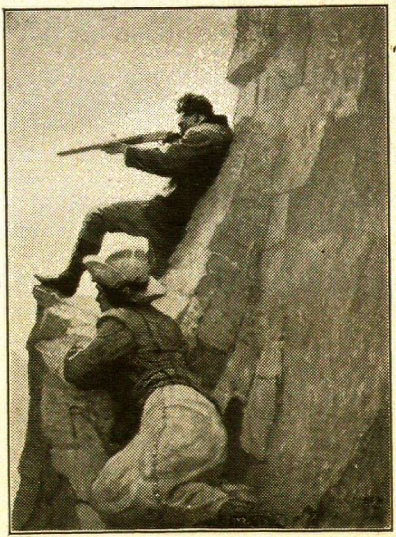
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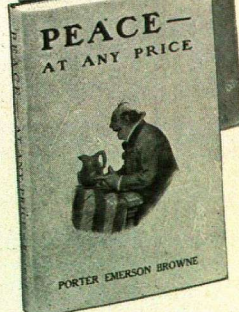
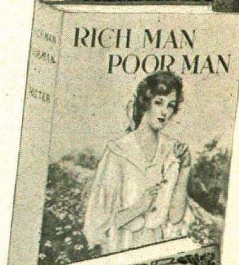
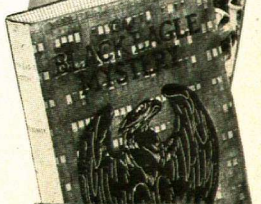
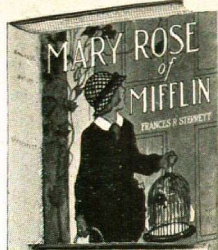
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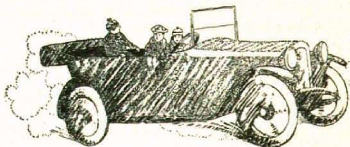
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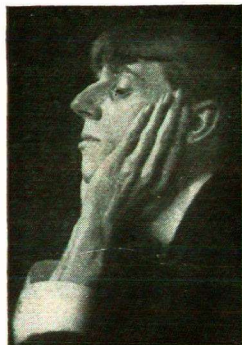
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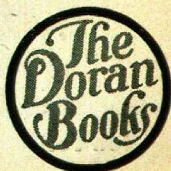
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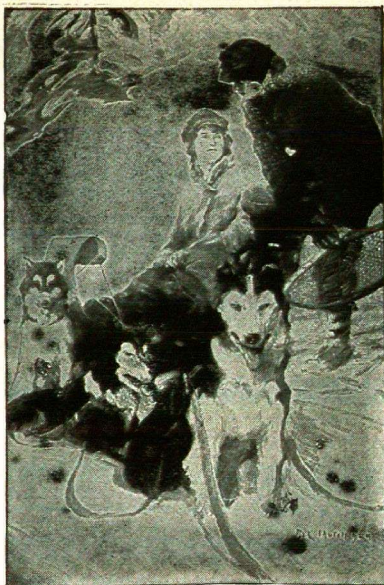


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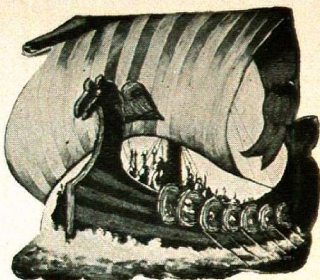
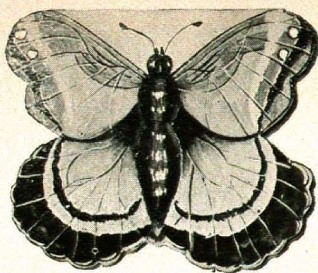
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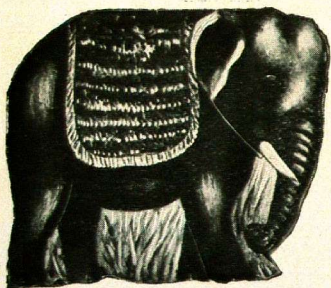
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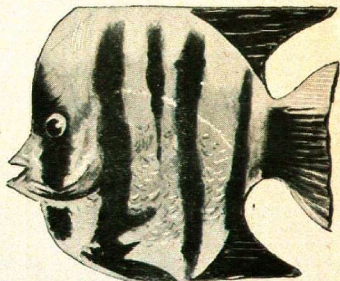
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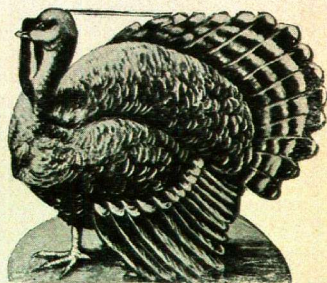
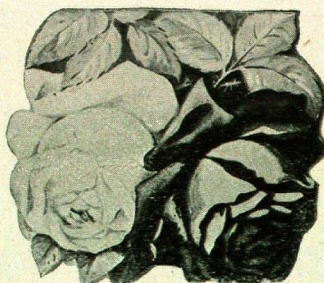
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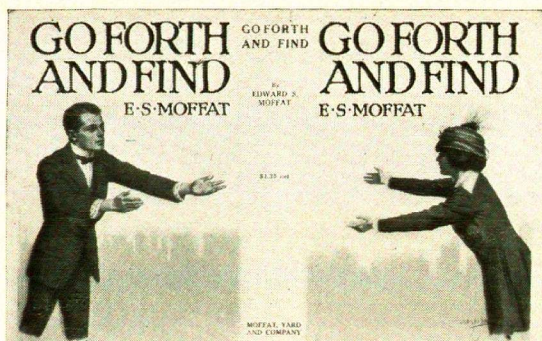
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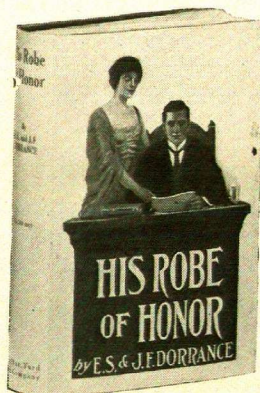


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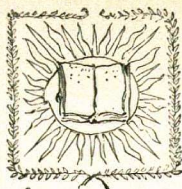
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THE PUBLISHERS' WEEKLY

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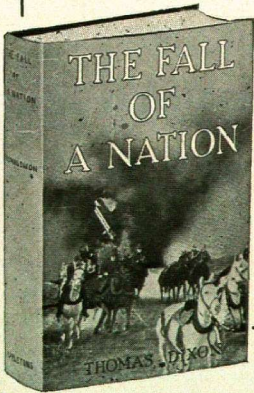
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A LOW BACKHAND VOLLEY
FROM "TENNIS FOR WOMEN," BY MOLLA BJURSTEDT
Doubleday, Page & Co.

Some Chat of Books for Summer Reading

THERE is a fascinating occupation ahead of the woman whose free time comes in the summer. Only mothers can play this game, but for them it is one of the most absorbing ever invented. And the results, if you play it well, are more to be desired than bridge prizes. There are many handbooks on the best way of playing it, but perhaps the latest ones are the best, because they include new ideas that were not thought of ten years ago. "How to Know Your Child" (Little, Brown & Co.), by Miriam Finn Scott, is one of the most careful of these manuals—for the game consists in getting to really understand your children so that the twigs will not be bent in the wrong direction. The children's time is free in the summer and the mothers' ought to be. It is not safe to let the chance slip by. Dorothy Canfield Fisher's "Mothers and Children" (Holt) and her recent "Self-Reliance" (Bobbs-Merrill) are equally valuable—as readers of Mrs. Fisher's stimulating fiction can well believe. The modern mother does not consider her duty done when she has prevented Billy from swallowing the button-hook. Billy has many other habits as significant as his inability to discriminate between vegetables and minerals, and if his mother will study these habits and encourage the good ones while she discourages the bad ones she

will achieve results for which, some day, Billy's wife will be profoundly grateful.

❧

BILLY's wife will also be pleased if Billy knows how to make shelves and steps and gates and other useful things that make houses worth keeping. She will be especially pleased if Billy thinks he is having a good time when he is making shelves and steps and gates. Now, if Billy is brought up tactfully he will grow into a beaming husband who says with a sincere appreciation of his blessings, "My wife is going to let me build a chicken coop to-morrow!" This attitude, you see, is carefully suggested by the title of "When Mother Lets Us Carpenter" (Moffat, Yard), which is recommended to Billy's mother when Billy has attained such years of discretion that he may be trusted not to swallow the hammer.

❧

THE man who wrote "The Making of a Home," Eben E. Rexford (Jacobs), was evidently brought up according to some such far-sighted principles. He tells how he chose a home, how he made a lawn and a garden, a fruit garden, a fern garden, a sleeping porch, a poultry house and countless other useful things, all under the influence of the idea that he was enjoying himself. And in the last



THE SONG OF THE EAST SHORE
FROM "THE DUNE COUNTRY" BY EARL H. REED
John Lane Co.

chapter he actually seems to feel sorry for the people who go to cabarets! Truly there is much in Tom Sawyer's psychological observations on fence painting.

■

SPEAKING of fences, Alice Morse Earle gives a whole chapter to "Garden Boundaries" in her "Old Time Gardens," a new edition of which is just published by Macmillan. She tells of hedgerows, old-time fences, stone walls, and other decorative means of marking the line between thine and thy neighbor's. Mrs. Earle also gives a chapter to "The Blue Flower Border," evidently agreeing with Keats and the bees. "Wedded to green in all the sweetest flowers" seems no overpraise of blue when she tells of what can be accomplished with scilla, grape hyacinth, iris, violets, salpiglossis, campanulaceæ and other true blue members of the flower family.

■

OF all the garden flowers, are any more entrancing than the climbing plants? It is only as symbols of timid womanhood that clinging vines are, in disfavor. As ornaments they are still encouraged to cling. There is something so ingratiating about the saucy flowers that flutter around a window sill, quite assured that if they choose to leave the garden and appropriate the house nobody will drive them away. Indeed, one hasn't the heart to reprove them, even without Wordsworth's curse. They have been permitted to go their wilful way ever

since the days of lattices—for no one ever heard of a lattice unaccompanied by its rose. The latest addition to Stokes' *Garden Flowers in Color* is "Climbing Plants." The contents includes such headings as "Hardy climbers," "Construction of pergolas," "Climbers for verandahs, house walls, and arbors," "Climbing roses," "Ivies," "Ornamental gourds," "Climbing orchids," etc. The author puts in a special word of denunciation for the gardener who twists a clematis bougainvillea into the form of a balloon with a cruelty that should be called to the attention of the S. P. C. V.

■

ANOTHER humanitarian is campaigning for a more sympathetic treatment of the American trout. It seems we have misjudged the American trout all along. Hitherto we have angled for him with flies made by British fly makers patterned after British insects. We have imagined that he would naturally prefer imported food, such as is served in the most aristocratic trout streams of England. And now we find that he has been hungering all the time for the insect equivalent of corn on the cob. Louis Rhead in "American Trout Stream Insects" (Stokes) tells of his experiences in catering to this honest American. After studying the various insect delicacies of the different months he has copied them with great care, and has found that his thoughtful consideration for the native trout's peculiar tastes has not been unrewarded.

■

THE efficiency expert, who has so improved the world in the last few years, has doubtless had his orderly mind dismayed by the sight of a golf course. There he sees a collection of earnest people trying to get from one point to another without taking into consideration some of the most fundamental principles of scientific management. No wonder golfers come ten minutes late to dinner night after night! Now, the easiest means of getting the golfers home earlier—outside of shortening the course—is to teach them the proper mechanics of the various strokes, the correct

mathematical theories of the ball's flight, and the most efficient pattern for a golf ball. All these things have been taught before, but according to P. A. Vaile's "The New Golf" (Dutton) they have been taught all wrong. Thousands of people have been wasting thousands of minutes on the golf course because they have used shallow instead of broad putters or because they have not held their golf sticks with the new overlapping or Vaile grip. The time you spent in showing that girl just how to hold her golf stick was all wasted. You will have to show her all over again this summer. Only the elementary things, like which end of the golf stick to hold and which to strike with, are unchanged. It is all very disconcerting. But the efficiency experts are inexorable. We must progress.

§

FOR the happy beginner who has nothing to unlearn, a new handbook on tennis is published by Macmillan, "Lawn Tennis Lessons for Beginners," by J. Parmly Paret. Even if he *was* brought up by the unscientific systems of ten years ago, and educated according to unimproved pre-Montessori methods, in tennis he is the heir of all the ages (including the supremely important last six months)—for the

few brief weeks when he is an unspoiled beginner.

§

Two more books for the amateur come from D. Appleton & Co., "The Book of the Sail-Boat" and "The Book of the Motor Boat," by A. Hyatt Verrill. These books are full of simple explanations of technical terms—cleats, chocks, gunters, cat yawl rigs and other matters about which our aunts know so little. They tell you about any number of different ways of getting drowned, and how to avoid them. They include elaborate diagrams of four-cycle jump-spark motors and jump-spark two-cycle motors, as complicated as dress patterns. Altogether, they are most excellent, wise and dependable guides for teaching the land animal to be amphibious.

§

If it *could* be done—with all due consideration for everybody's feelings—it might be a good idea for the amateur sailor to invest in a little handbook Small, Maynard & Co. are publishing, "Modern Swimming," by J. H. P. Brown. Mr. Brown has been swimming for twenty-five years. He writes for expert swimmers as well as for amateurs, and tells not only how you should swim, but also how you



AT THE HEAD OF THE LIST I PLACE PHILOX
FROM "THE MAKING OF A HOME," BY ELEN E. REXFORD
George W. Jacobs & Co.

should be rescued and resuscitated. It is invaluable to know these things, so that you can give the proper directions to your rescuers. Indeed, on further thought, it would seem that this is not one of the books to be kept selfishly secluded in your library, but one that should be generously loaned to everyone who is in danger of receiving an invitation to your sailing parties.



BUT if elastic sailboats and impetuous motor boats are denied you, if you are so far from the sea that it would be a waste of time to teach your friends how to rescue the drowning, read John C. Van Dyke's "The Mountain" and be glad. For—unless you are on Long Island—there must be at least a little mountain somewhere in the neighborhood, and even a little mountain is worth climbing. In Mr. Van Dyke's book the practical things have a poetic turn, and the imaginative bits are unexpectedly realistic. Moonlight has its place in these pages, but they are not all moonlight. The author knows about the geologic structure of the mountain as well as the curves of its sky line. The fascination of these studies should start many people along the upward paths inspired by the joy of achievement and the prospect of looking down on stretches of sunny land blotted with cloud shadows.



ASK Dallas Lore Sharp. His heart is in the highlands too. "The Hills of Hingham," his new book, published by the Houghton Mifflin Co., tells how he left Boston, "quite the best city on the earth to live in," to fight drought, caterpillars, rheumatism and increased commutation rates in a wilderness some twenty miles from the world's prize city. The cover design shows a pleasantly uninhabited landscape surmounted by some of those particularly round, chubby clouds that always connote sunshine and balminess and a world at peace with itself. But Mr. Sharp is honest. He admits that once in a while there is a winter season even in Hingham.



AND still another author has shaken the dust of the city from his feet and substituted the far-superior country dust. Will Levington Comfort found that on the Lake Erie shore there was still some country left, so away he went to build a stone house in a place of bees and roses and sunshine. He writes of his adventures in "Child and Country" (Doran) more seriously than Mr. Sharp, with emphasis on what the country can give to the children.

THERE is something in this universal desire to build your own home—this instinct that leads the birds to scorn old nests. A ready-made home is so apt to be too high at the eaves, or inartistic in its lines—and you never can tell how it will wear! Richardson L. Wright's "Low Cost Suburban Homes" (McBride) will give a man so many new ideas of his own that he will cease to think of a house as a matter of four walls and a roof, and will get a better understanding of the architect's problems so that he can co-operate with him in peace and harmony. He will have learned that there is a reason for having the roof at the top and the door at least within jumping distance of the ground, and will not hamper the architect by ill-considered suggestions.



YOU have built your home. It is all that anybody could wish inside and even more delightful on the piazza, impossible though that may seem. There is a swinging seat there, covered with cushions, a breeze is coming through the vines (you remembered to plant vines), and you can catch a glimpse of the blue flower-bed and the sail boat near the dock. And you are reading an entirely satisfactory book. Into the midst of this joy come your sons and daughters (we'll have to suppose you rather elderly for the moment, if you don't mind) overflowing with a wealth of unaccountable enthusiasm to do something. They want to spoil the view by taking the sail boat out for a sail, or they want to go riding in the motor car (we've given you one in compensation for adding those extra years), or they want to go on a picnic. And the worst of it is, you must come too! The point of all this is *Nelson's New Century Library*. If that entirely satisfactory book is one of the classics in that series you can slip it quietly into your pocket and bring it out when the boat gets becalmed or the car breaks down or the other people are collecting firewood and preparing the lunch. The range of these volumes is large enough to include every booklover. They cover Austen, Bronte, Dickens, Dumas, Eliot, Stevenson, Scott, Thackeray and many others. And in binding, paper and printing they are as tested and reliable as they are in reading matter. Given Omar Khayyam's bough, or even the shade of a sand dune, and one of these ideal volumes, and there—even without your car and sail boat and country house—you have at least the first two elements which the poet considers necessary for the creation of a paradise.



THEN A MURMUR WENT THROUGH THE CROWD ON THE PIER
FROM "THE SEED OF THE RIGHTEOUS," BY JULIET WILBOR TOMPKINS
The Bobbs-Merrill Company

Sample Bits from the Season's Best Books

Fiction

THE GENTLE ART OF FALLING IN LOVE.

From Juliet Wilbor Tompkins' "The Seed of the Righteous." (Bobbs-Merrill.)

The Gages believed that because their father had been a great and good public citizen the world owed them a living. True, they all worked for various "causes" but nevertheless when Alex told Chloe her mother was "a grafter" it hurt—because it was true. Chloe tried to be very stern with him but, well, other girls have tried it before Chloe!

THE April night was warm and they walked home, unenvious of the limousines that streamed past, of the lights and music of the cafés. Half of youth's desire for those things is the desire for love. These two would have denied that they had found love—they were cousins, Chloe always explained; "Step cousins," Alex added; but they turned from the brightness as contentedly as though they were happily married. Chloe forgot that Alex was on probation. Their old intimacy was back, quickened and deepened.

"How people do work to have a good time," she said as they passed a carpeted and awninged entrance. "And all the time it is just a matter of being with the right person. You and I can be as gay sitting on the front steps as in a rose-palm-goldfish garden with an orchestra and five soloists. And crackers and milk on the kitchen table are just as much fun

as anything you can get at Delmonico's. People don't realize it, that's all."

Alex was smiling deeply, as though she had told him more than she knew. "But everybody can't have the right person—as you and I can," he said. "For some there isn't any right person; so they have to have sound and color and taste to keep them awake."

Chloe had flushed. "By right person, I mean any one you like to talk with," she insisted.

"Of course. But take that mammoth, turquoise-bearing blonde who sat just in front of us—do you suppose she ever had an interesting conversation in all her fat life? It is only people with brains—like you and me—who can be just as happy at the kitchen table. With the right person." She glanced up quickly, but if he was teasing her, there was nothing to show it.

"But people who haven't brains do talk, and enjoy it," she maintained. "They tell their grievances and their quarrels. Women on the cars are always saying, 'And I says to her—'"

"And then some man marries them and has to listen to that all his life"; Alex squared himself for attack. "I have no patience—"

"How true!" put in Chloe, and brought him down laughing.

They turned into their dark little corner of town, lingering because there was so much to

say. Where the slip of park divided the street, they crossed to lean on the broken fence and look up at the statue of Sereno Gage. Chloe had done this all her life, but to-night the little act felt newly rich and reverential.

"I could never live very far from here," she said impulsively. "It would not be home to me if I couldn't see him every day. You don't know what he means to me."

Alex drew closer. "Tell me," he said.

The old houses were all dark and asleep; they stood alone in the beloved presence, and from the bit of threadbare sod at their feet came a dim April fragrance. Chloe, who had kept the quiet heart of a little girl all her twenty years, was filled with a sudden, exquisite sense of change. It was as though a bare rod in her hand had blossomed.

"I have never told any one," she said.

"But you can tell me?" His shadow, covering her, took her into his big protection. She looked up at the statue of her father and mutely told him that she was happy, happy.

LET NOT THE SUN—

From Cameron Mackenzie's "Mr. and Mrs. Pierce."
(Dodd, Mead.)

Janet Pierce, ambitious for her husband, insists that he go into business for himself on her money. When financial disaster threatens they have their first serious quarrel, in which she loses some of her measureless respect and fathomless hope for him. An impromptu dinner and theater party in New York, at which Janet (who lives in the suburbs) is obliged to wear a friend's daringly conspicuous dress, to her great distress, delays the happy reconciliation which she is looking forward to. They reach home late, Janet spiritless, Butler talkative and apparently cheerful.

He paused to pull his shirt over his head, and stood forth with his muscled arms bare and the contours of his chest proclaiming strength. "Yep, that fellow Peters," he resumed, "is a real comedian—at least he can get the laughs out of me. Why, when he made his curtain speech the man in front of me nearly fell into the aisle. Did you see him?"

Janet, coiling the last of her braid, smiled remotely.

"Yes, I saw him, Butler," was all she said; and he, moving leisurely about the room ignored Janet's silence, and all else, and continued to recreate for himself what had apparently been to him the joys of the evening. Now and again there was a false note; too pretentious a light-heartedness, too elaborate an unconcern, too marked haste to fill each pause.

At length Janet kicked off her slippers, stripped down her stockings, and with a slight shiver of cold and nervousness, crawled into her side of the bed. She sank down, watching Butler through half closed eyes beneath which were faint shadows of fatigue. Her lithe young body was outlined beneath the coverings and the long, thick golden twist of her hair stretched across the whiteness of the pillow. Butler, in his pajamas, was fumbling behind one of the drawn blinds to raise a window.

"Yes," he was saying in his same cheer-

fully reminiscent voice, "it was a great evening, and, Janet—" There was a bound of hope within her. He reached up to snap out the lights, but did not permit his glance to meet hers. Suddenly there was darkness and she knew Butler was groping his way along the footboard. "And, Janet, you certainly were the stunning lady in that dress," he concluded, and in a second more was easing his solid weight into the bed.

"I tell you what," he went on, as if that day for Janet had never been lived, "a little fun like that once in a while helps a lot. Lifts a fellow out of himself, you know."

At the last words Janet held her breath and waited. The black silence continued. She wondered if he would take her into his arms. Her heart pounded; it seemed that he must almost be able to hear it.

Butler yawned.

A hot tear went down the girl's cheek. Butler turned heavily upon his side of the bed. She poked her pillow for sleep. Her voice held steady.

"Good-night, Butler."

"Good-night, Janet."

CALF LOVE AND LITTLE SISTERS.

From Booth Tarkington's "Seventeen."
(Harper.)

Jane was a constant thorn in the side of her brother—for was not William Sylvanus Baxter seventeen, a man, and in love with a woman of eighteen, whereas Jane was a mere girl, long-legged and as yet unaware of the existence of love! Moreover, Jane had a fiendish faculty for turning up at the wrong time.

"Look! Looky there!" she called to her brother. Richly ornamented, he was descending the front stairs, his embellishments including freshly pressed white trousers, a new straw hat, unusual shoes, and a blasphemous tie. "I'm goin' to get to sail my boat," Jane shouted. "It's goin' to rain."

"It is not," said William, irritated.

"It's goin' to rain—it's goin' to rain!" (Jane made a little singsong chant of it.) "It's goin' to rain—it gives Willie a pain—it's goin' to rain—it gives Willie a pain—it's goin' to—"

He interrupted her sternly. "Look here! You're old enough to know better." As he spoke he walked to an umbrella-stand in the hall and deliberately took therefrom a bamboo walking-stick of his father's.

She uttered a shriek:

"Willie's goin' to carry a cane!"

"You hush up!" he said, fiercely, and hurried out through the front door. She followed him to the edge of the porch.

"Willie's got a cane!" she screamed. "He's got papa's cane!" Then, resuming her little chant, she began to sing: "It's goin' to rain—Willie's got papa's cane—it's goin' to rain—Willie's got papa's cane!" She put all of her voice into a final effort. "Miss Pratt! get wet if you don't take an umbereller-r-r!"

The attention of several chance pedestrians had been attracted, and the burning William, breaking into an agonized half-trot, disappeared round the corner. Then Jane retired

within the house, feeling that she had done her duty. It would be his own fault if he got wet.

Rain was coming. Rain was in the feel of the air—and in Jane's hope. Finally it came, with a swish, then with a rattle, and then with a roar.

Then it relented, dribbled, shook down a few last drops; and passed on to the countryside. Shouting, the children ran to the flooded gutters. Her mother had been kind, and Jane, with shoes and stockings left behind her on the porch, was a happy sailor as she waded knee-deep along the brimming curbstones. The voyage continued for several blocks with only one accident—which might have happened to anybody. It was an accident in the nature of a fall, caused by the sliding of Jane's left foot on some slippery mud. Upon rising, she debated whether or not she should return to her dwelling, inclining to the opinion that the authorities there would have taken the affirmative; but as she was wet not much above the waist, and the guilt lay all upon the mud, she decided that such an interruption of her journey would be a gross injustice to herself. Navigation was reopened.

Thus absorbed, she failed at first to notice the approach of two young people along the sidewalk. They were the entranced William and Miss Pratt; and their appearance offered a suggestive contrast in relative humidity. In charming and tender-colored fabrics, fluffy and cool and summery, she was specklessly dry; not a drop had touched even the little pink parasol over her shoulder, not one had fallen upon the tiny white doglet drowsing upon her arm. But William was wet—he was still more than merely damp, though they had evidently walked some distance since the rain had ceased to fall. His new hat was a mucilaginous ruin; his dank coat sagged; his shapeless trousers flopped heavily, and his shoes gave forth marshy sounds as he walked.

The fact was that William did not even know that he was wet. With his head sidewise he floated upon a rosy cloud, incense about him, far-away music enchanting his ears.

"Will-ee!"

The aviator struck a hole in the air; his heart misgave him. Then he came to earth—a sickening drop, and instantaneous.

"Will-ee!"

There was Jane, a figurine in a plastic state and altogether disgraceful;—she came up out of the waters and stood before them with feet of clay, indeed; pedestaled upon the curbstone.

"Who is that curious child?" said Miss Pratt, stopping.

William shuddered.

"Was she calling you?" Miss Pratt asked, incredulously.

"Willie, I told you you better take an umbereller," said Jane, "instead of papa's cane." And she added, triumphantly, "Now you see!"



WHEN THE OLD BRASS KNOCKER SOUNDED—

From Grace S. Richmond's "Under the Country Sky." (Doubleday, Page.)

Georgiana, whose bright college days have been followed by an unexciting life in a small town, with her invalid father, has just had a flying visit from five prosperous classmates who came in a luxurious motor car.

"A GOOD time?" murmured Georgiana, in answer to the question. "No, a hateful, envious, black-browed time, disguised as much



"COME GEORGE—YOU NEED A GOOD TRAMP," STUART URGED AT JEANETTE'S ELBOW

FROM "UNDER THE COUNTRY SKY" BY GRACE S. RICHMOND
Doubleday, Page & Co.

as might be under a frivolous manner. The girls were lovely—and I was a perfect fiend!"

Mr. Warne did not seem in the least disconcerted by this startling statement. "The sounds I heard did not strike me as indicating the presence of any fiend," he suggested.

"Probably not. I managed to avoid giving in to the temptation to snatch Phyl's sumptuous chinchilla coat, Madge's perfectly adorable hat, Theo's bronze shoes, Dot's embroidered silk handbag, and Bess's hand-wrought collar and cuffs."

"It was a matter of clothes, then? How much heart-burning men escape!" mused Mr. Warne. "Now, I can never recall hearing any man, young or old, express a longing to denude other men of their apparel."

Georgiana shot him a look. "No, men merely envy other men their acres, their horses, their motors—and their books. Own up, now, Father Davy, have you never coveted any man's library?"

The blue-gray eyes sent her back a humorous glance. "Now you have me," he owned. "But tell me, daughter—it was not only their clothes which stirred the fiend within you? Confess!"

She looked round at him. "I don't need to," she said. "You know the whole of it—what I want for you and me—what they have—*life!* And lots of it. You need it just as badly as I do—you, a suffering saint at fifty-five when other men are playing golf! And I—simply bursting with longing to take you and go somewhere—anywhere with you—and see things—and do things—and *live* things! And we as poor as poverty, after all you've done for the Lord. Oh, I—"

She brought her strong young fist down on the nearly threadbare rug with a thump that reddened the fine flesh, and thumped again and yet again, while her father lay and silently watched her, with a look in his eyes less of pain than of utter comprehension. He said not a word, while she bit her lip and stared again into the fire, clenching the fist that had spoken for her bitterly aching heart. After a time the tense fingers relaxed, and she held up the hand and looked at it.

"I'm a brute!" she said presently. "An abominable little brute. How do you stand me? How do you *endure* me, Father Davy! I just bind the load on your poor back and pull the knots tight, every time I let myself break out like this. If you were any minister-father but yourself, you'd either preach or pray at me. How can you keep from it?"

He smiled. "I never liked to be preached or prayed at myself, dear," he said. "I have not forgotten. And the Lord Himself doesn't expect a young caged lioness to act like a caged canary. He doesn't want it to. And some day—He will let it out of the cage!"

She shook her head, and got up. She kissed the gray curls and patted the thin cheek, said cheerfully: "I'm going to get your supper now," and went away out of the room.

In the square old kitchen she flung open an outer door and stood staring up at the starry winter sky.

"Oh, if anything, anything, *anything* would happen!" she breathed, stretching out both arms towards the snowy shrubbery-broken expanse behind the house which in summer was her garden. "If something would just keep this evening from being like all the other evenings! I can't sit and read aloud *to-night*. I can't—I *can't!* And the only interesting thing on earth that can happen is that Jimps Stuart may come over—and he probably won't because he was over last evening and the evening before that, and he knows he can't be allowed to come all the time. He—"

It was at this point that the old brass knocker on the front door sounded—and something happened.

THE JUDGE MAKES A SHOCKING CONFESSION.

From Irvin Cobb's "Old Judge Priest."
(Doran.)

Genial old Judge Priest exercises a kindly influence over his little Southern city—but at the same time keeps an alert watch on the grafters. In the interest of justice he makes a visit to Jere Fairleigh, of varied legal experience.

"JERE," asked Judge Priest, directly the young man had made him welcome, "whutever become of them three post-office robbers that hired you to defend 'em—still over in the Marshallville jail, ain't they?"

"Two of them are," said young Fairleigh. "The one they call the Waco Baby got out on bail and skipped. But the other two—Frisco Slim and Montreal Red—are in jail over there awaiting trial at the next term of United States Court."

Judge Priest smiled softly.

"Young man," he said, "it certainly looks to me like you're climbin' mighty fast in your chosen profession. All your clients 'pear to have prominent cities named after 'em. Tell me," he went on, "whut kind of persons are the two that are still lingerin' in Marshallville?"

"Well," said the young lawyer, "there's a world of difference between 'em. Frisco is the glum, morose kind; but Montreal Red—his real name is Mooney, he tells me, though he's got half a dozen other names—he's certainly a wise individual. Just associating with him in my capacity as his counsel has been a liberal education to me in the ways of the underworld. I firmly believe he knows every professional crook in the country."

"Aha! I see," said Judge Priest. "I figger Mister Montreal is the party I want to meet. I'm thinkin' of runnin' down to Marshallville on business right after dinner to-day. I reckon you wouldn't mind—in strict confidence—givin' me a little note of introduction to your client, tellin' him I seek his advice on a private matter, and sayin' that I kin be trusted?"

"I'll be mighty glad to," said Fairleigh, Junior, reaching across his desk for pen and paper. "I'll write it right now. Turning detective, Judge?"

"Well, son," conceded Judge Priest, "you mout call it that and not make sech an awful big mistake."

"Sort of a Sherlock Holmes, eh?"

The judge made a gesture of modest disclaimer.

"No; I reckon Sherlock knowed purty nigh ever'thing wuth knowin'. If he'd struck two different trails, both seemin'ly p'intin' in the same direction, he'd know right off which one of 'em to take. That's where he'd be one pawpaw above my tallest persimmon. Sometimes I git to thinkin' I'm a poor purblind old idiot that can't see a thing when it's shoved right up under my nose. No; I ain't aspirin' none to qualify as a Sherlock. I'm only endeavourin' to walk ez an humble disciple in the hal-lowed footsteps of Old Cap Collier."

"What do you know about Old Cap Collier?" demanded Fairleigh, astonished. "I thought I was the only grown man in town that still read nickel libraries—on the sly."

"Boy," said Judge Priest, "you and me have got a secret bond between us. Wasn't that there last one that come out a jim-dandy?—the one called Old Cap Collier and the Great Diamond Robbery."

"It was so," stated Fairleigh. "I read it last night in bed."



NOBODY SAID A WORD; PIDGE'S JAW DROPPED DOWN AN' HIS TONGUE HUNG OUT. ALL TO ONCE JAKE BUSTED OUT: "THERE'S A CROST ON THAT ROCK!"

FROM "GIBBY OF CLAMSHELL ALLEY" BY JASMINE STONE VAN DRESSER
Dodd, Mead & Co.

"GIVE ME THE WHIP!"

From T. Everett Hare's "Behold the Woman."
(Lippincott.)

Against the luxury and decadence of Alexandria of the first Christian century, Mary the courtesan stood as the very symbol of its wickedness. She used her power against the bishop and led in scenes of cruel persecution. Her father, who drove her from his house, later repented his severity, but Mary had no mercy for him when, as a Christian, he was brought before her and flogged.

Down the cleared space Mary strode to the pillar. Lifting her arm peremptorily, she stayed the soldiers' hands. Their whips fell. Gazing with cold grimness at her father's pain-contorted countenance, moving close, she said with biting sweetness, in a low, honeyed tone:

"Dost thou remember the night thou didst drag me to thy festering tombs? Dost thou remember how thou didst flog me again when I loved? Thou wert given to much ranting concerning thy heavenly justice: our gods give

the justice which is terrestrial." Stepping closer, she peered, with a mordant smile, into his face. "Ah, thou wert once fond of the whip, gentle father. Such seemeth a Christian father's way of teaching a child tenderness and love. Perchance children may sometimes teach their sires somewhat of justice. Is not the whip sweet?"

He opened his mouth:

"Daughter of Sodom! Woman of Babylon——"

She whirled about to the soldiers, her voice coarsening to a raucous virago snarl:

"Give me the whip—your arms lack strength it seemeth! By the gods, are ye weak? You have not had Christian fathers, soldiers! Perchance from what I learned from mine as a child I may teach somewhat to you!"

She seized a scourge and lifted it, deliberately gazing into her father's face. A gasp arose from the close-packed crowd, all watch-



"IF YOU WISH A WISH—AND EAT IT—ALL BUT THE HOLE, YOU'LL HAVE WHAT
YOU'VE BEEN WISHIN' FOR ALL YOUR LIFE!"

FROM "SEVEN MILES TO ARDEN," BY RUTH SAWYER

Harper & Bros.

ful. Swinging her arm, Mary's whip split the air. She seemed to possess the strength of ten men. The scourge snarled and snapped and hissed. It seemed instinct with life, vindictive, virulent. The lashes coiled and curled and leaped and stung like vipers. With infuriated vigor Mary applied the rod, drawing back a step and leaping forward each time the whip descended. The jewelled chain suspended from her right wrist to her ankle broke. She seemed insatiate, tireless. Luke screamed the name of God and yelled appeals for mercy. In the vast temple could be heard only the snap and snarl of the dreadful whips and the martyr's outcries. The great hulk of a body, heaving agonizedly in its chains, beat with heavy thuds against the pillar. The studded lashes cut the freedman's face, blindingly smote his eyes, and lacerated the lids. They tore his lips like talons. His face ran with perspiration and blood; blood matted his hair; a pool of blood widened on the pavement beneath his feet.



THE RESCUE.

From Frank S. Townsend's "Hugh Graham."
(Abingdon.)

A story of pre-Revolutionary times. Graham goes into the Virginia wilderness to escape the law after killing a man to defend a girl in Ireland. He becomes friends with a woodman of the Boone type, and these two discover a camp in which two white women are held captive by five Indians.

FAR off in the woods came the first call of a morning bird. Another and another an-

swered, and little did the feathered songsters know that their notes were the bugle calls for battle and death. The gray morning light broke through the roof of shade and an Indian arose and drew together the brands of the fire. His tawny, half-naked body showed clearly as a bright gleam of flame shot up. His guttural voice was heard and another man arose and the others began to stir. Graham's heart was beating like a trip-hammer, but he saw Butler cautiously working his rifle across the log, and he followed his example. Presently the fifth Indian was upon his feet, and only the two forms whose female garb was now apparent, remained on the ground.

"All ready!" whispered Butler, in a tone which revealed his tremendous excitement, though his iron will held firm. "Aim—fire!"

The last word came as a shout and both rifles sounded almost as one. The two Indians at the extremities of the group fell, and a wild yell burst from the other three, echoed by female shrieks.

"Fire!" yelled Butler in a voice which rang through the forest like a general's word on a battlefield, and both pistols cracked. The man nearest to the captives fell and the one most distant reeled and staggered while the remaining one, without even snatching a rifle from the ground, gave a wild yell and dashed toward the forest on the other side of the camp.

"Catch the hurt one," shouted Butler once more, and drawing his tomahawk he cleared



FROM THE JACKET DESIGN OF "LOVE IN YOUTH," BY FRANK HARRIS
George H. Doran Co.

the fallen tree with such a bound as few men ever made or ever saw another make. Graham dropped his pistol and catching his empty rifle by the barrel leaped the log in his turn and ran toward the wounded man. But the Indian with wild cries of terror ran toward the shelter of the woods and Graham proved himself a sad novice in the wild warfare of the forest by letting him run and turning to the deliverance of the captives.



ONE NIGHT.

From Hugh Walpole's "The Dark Forest."
(Doran.)

The author of "Fortitude" draws from his experiences on the Russian front for this strange mingling of war book and love-story.

We crossed the moonlit field and for a brief moment silence fell, as though an audience were holding its breath watching us. On the other side were cottages, the outskirts of a tiny village. Here besides these cottages we fell into a fantastic world. That small village must in other times have been a pretty place, nestling with its gardens by the river under the hill. It seemed now to rock and rattle under the noise of the cannon. All the open spaces were like white marble in the moonlight and in these open spaces there was utter silence and emptiness. The place seemed deserted—and yet, in every shadow, in long lines under the cottage wells, in little clumps and clusters round trees or ruins there were

eyes staring, the gleam of muskets shone, little specks of light, dancing from wall to wall. Everywhere there were bodies, legs, boots, arms, heads, sudden caps, sudden fingers, sudden hot and streaming breaths. And over everything this infernal noise and yet no human sound. A nightmare of the true nightmare of dreams.

We were not popular here. Husky, breathless voices whispered to us "to be away from here, quick. We would draw the fire. What did we want here now?"

"Have you any wounded?" we whispered in return.

"No, no," the answer came. "Keep away from the moonlight." The voices came to us connected sometimes with a nose, an eye, or a leg, often enough out of the heaven itself.

"There's a man wounded behind the next lines," some voice murmured.

We stumbled on and suddenly came to a river with very steep banks and a number of narrow slender bridges. If this *had* in reality been a nightmare this river could not have obtruded itself more often than it did. We discovered to our dismay that our soldier-guide had disappeared (exactly as in a nightmare he would have done). We crossed the river (bathed, of course, in moonlight), the plank bridge shaking and quivering beneath us.

"Any wounded?" we whispered again and again.

"No," the whisper came back. "Hasten. . . . Take care of the moonlight."



DEEPER AND DEEPER INTO THE DARK FOREST PLUNGED THE ROAD
FROM "THE DARK FLOWER," BY HUGH WALPOLE
George H. Doran Co.

"And then, to my infinite relief and comfort, behind the cottages we found our wounded man. There was a dark yard here, apparently quite deserted. The Feldscher made an exclamation and stepped forward. Three bodies lay together, one over another; two men were dead and cold, the third stirred, very faintly, as we came up, opened his eyes, smiled and said:

"Eh, *Bojé moi* . . . at last!"



AND WHAT'S TO BE DONE WITH HER?

From Louis Tracy's "The Day of Wrath, a Story of 1914." (Clode.)

The author of "The Wings of the Morning," etc., begins his story at the moment when war has been declared.

"For God's sake, if you are an Englishman, help me!"

That cry of despair, so subdued yet piercing in its intensity, reached Arthur Dalroy as he pressed close on the heels of an all-powerful escort in Lieutenant Karl von Halwig, of the Prussian Imperial Guard, at the ticket-barrier of the Friedrich Strasse Station on the night

of Monday, 3d August, 1914. Dalroy was given a few seconds wherein to scrutinize the face of the terrified woman who had addressed him. He saw that she was young, an English-woman, and undoubtedly a lady by her speech and garb.

"What can I do for you?" he asked.

"Get me into a train for the Belgian frontier. I have plenty of money, but these idiots will not even allow me to enter the station."

He had to decide in an instant. He had every reason to believe that a woman friendless and alone, especially a young and good-looking one, was far safer in Berlin—where some thousands of Britons and Americans had been caught in the lava-wave of red war now flowing unrestrained from the Danube to the North Sea—than in the train which would start for Belgium within half-an-hour. But the tearful indignation in the girl's voice—even her folly in describing as "idiots" the hectoring Jacks-in-office, any one of whom might have understood her—led impulse to triumph over saner judgment.

"Come along! quick!" he muttered. "You're my cousin, Evelyn Fane!"

With a self-control that was highly creditable, the young lady thrust a hand through his arm. In the other hand she carried a reticule. The action surprised Dalroy, though feminine intuition had only displayed common-sense.

Von Halwig turned at the barrier to insure his English friend's safe passage.

"Hallo!" he cried. Evidently he was taken aback by the unexpected addition to the party.

"A fellow-countrywoman in distress," smiled Dalroy, speaking in German. Then he added, in English, "It's all right. As it happens, two places are reserved."

Von Halwig laughed in a way which the Englishman would have resented at any other moment.

"Excellent!" he guffawed. "Beautifully contrived, my friend.—Hi, there, sheep's-head!"—this to the ticket-inspector—"let that porter with the portmanteau pass!"



THE DREADED ANGLE.

From Frank H. Spearman's "Nan of Music Mountain." (Scribner.)

Nan is a member of an outlaw clan—the Morgans of Morgan's Gap—a band whose daring exploits of lawlessness have held all the valley in subjection and terror for years. Henry de Spain, the general manager of the Thief River Stage Line, has been given his position in order that he may subdue the Morgans and restore peace and order. His intensely exciting experiences are complicated by his love for Nan, who finally escapes with him, in constant danger

of discovery, across El Capitan. Their trail, leading over dizzy precipices, is made more unsafe by a storm-laden wind.

THEIR flight was almost ended. Only the sheer cliff ahead blocked their descent to the aspen grove. De Spain himself had already crossed El Capitan once, and he had done it at night—but it was not, he was compelled to remind himself, on a night like this. It seemed now a madman's venture and, without letting himself appear to do so, he watched Nan's face as the lightning played over it, to read if he could, unsuspected, whether she still had courage for the undertaking. She regarded him so collectedly, whether answering a question or asking one, that he marvelled at her strength and purpose. Hardly a moment passed after they had started until the eastern sky lightened before the retreating storm, and with the first glimmer of daylight, the two were at the beginning of the narrow foothold which lay for half a mile between them and safety.

Here the El Capitan trail follows the face of the almost vertical wall which, rising two thousand feet in the air, fronts the gateway of Morgan's Gap. *

They started forward, de Spain ahead. There was nothing now to hurry them unduly, and everything to invite caution. The footholds were slippery, rivulets still crossed the uncertain path, and fragments of rock that had washed down on the trail, made almost every step a new hazard. The face of El Capitan presents, midway, a sharp convex. Just where it is thrown forward in this keen angle, the trail runs out almost to a knife-edge, and the mountain is so nearly vertical that it appears to overhang the floor of the valley.

They made half the stretch of this angle with hardly a misstep, but the advance for a part of the way was a climb, and de Spain, turning once to speak to Nan, asked her for her rifle, that he might carry it with his own. What their story might have been had she given it to him, none can tell. But Nan, holding back, refused to let him relieve her. The dreaded angle which had haunted de Spain all night was safely turned on hands and knees, and, as they rounded it toward the east, clouds scudding over the open desert broke and shot the light of dawn against the beetling arête.

De Spain turned in some relief to point to the coming day. As he did so a gust of wind, sweeping against the sheer wall, caught him off his guard. He

regained his balance, but a stone, slipping underfoot, tipped him sidewise, and he threw himself on his knees to avoid the dizzy edge. As he fell forward he threw up his hand to save his hat, and in doing so released his rifle, which lay under his hand on the rock. Before he could recover it the rifle slipped from reach. In the next instant he heard it bouncing from rock to rock, five hundred feet below.

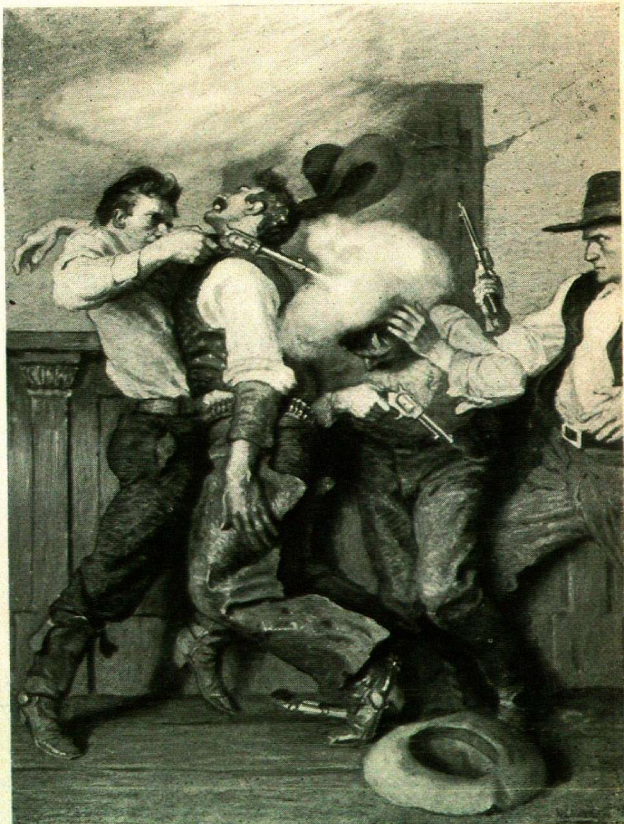


ALLAN QUARTERMAIN SCORES.

From H. Rider Haggard's "The Ivory Child."
(Longmans.)

At a dinner, Miss Holmes, the beautiful fiancée of Lord Ragnall, tells Allan Quartermain, the great traveler and sportsman, also visiting at the castle, that she feels in herself a mysterious connection with Africa. That evening two conjurors make Quartermain see a vision of an elephant killing a woman and child, while Miss Holmes sees an ivory statue of a child wearing a necklace of red jewels. The conjurors then beg Quartermain to return to Africa to make war upon the Black Kendahs and kill the elephant which troubles them. In the night Quartermain wakes with a curious fear that something is going to happen to Miss Holmes. He goes out into the corridor and watches her door.

HALF an hour or so later by the light of the setting moon which struggled through a



HUGGING HIS SHIELD, DE SPAIN THREW HIS SECOND SHOT OVER SANDUSKY'S
LEFT SHOULDER

FROM "NAN OF MUSIC MOUNTAIN," BY FRANK H. SPEARMAN
Charles Scribner's Sons

window, I saw the door open and Miss Holmes emerge wrapped in a kind of dressing gown and still wearing a necklace which Harüt and Marüt had given her. Of this I was sure for the light gleamed upon the red stones.

Also it shone upon her face and showed me without doubt that she was walking in her sleep.

Gliding silently as a ghost she crossed the corridor and vanished. I followed and saw that she had descended an ancient, twisting stairway which I had noted in the castle wall. I went after her, my stockinged feet making no noise, feeling my way carefully in the darkness of the stair, for I did not dare to strike a match. Beneath me I heard a noise of someone fumbling with bolts. Then a door creaked on its hinges and there was some light. When I reached the doorway I caught sight of the figure of Miss Holmes flitting across a hollow garden that was laid out in the bottom of the castle moat which had been drained.

Across the garden glided the figure of Miss Holmes and after it went I, crouching and taking cover behind every bush as though I were stalking big game, which indeed I

was. She entered the shrubbery, moving much more swiftly now, for as she went she seemed to gather speed, like a stone which is rolled down a hill. It was as though whatever might be attracting her, for I felt sure she was being drawn by something, acted more strongly upon her sleeping will as she drew nearer to it. For a while I lost sight of her in the shadow of the tall trees. Then suddenly I saw her again, standing quite still in an opening caused by the blowing down in the gale of one of the avenue of elms that bordered the back drive. But now she was no longer alone, for advancing towards her were two cloaked figures in whom I recognised Harüt and Marüt.

There she stood with outstretched arms and towards her, stealthily as lions stalking a buck, came Harüt and Marüt. Moreover, between the naked boughs of the fallen elm I caught sight of what looked to me like the outline of a closed carriage standing upon the drive. Also I heard a horse stamp upon the frosty ground. Round the edge of the little glade I ran, keeping in the dark shadow, as I went cocking the pistol that was in my pocket. Then suddenly I darted out and stood between Harüt and Marüt and Miss Holmes.

"You have won this time, O Watcher-by-Night," whispered Harüt softly, "but another time you will lose. That beautiful lady belongs to us and the People of the White Kendah, for she is marked with the holy mark of the young moon. The call of the Child of Heaven is heard in her heart, and will bring her home to the Child as it has brought her to us to-night. Now lead her hence still sleeping, O brave and clever one, so well named Watcher-by-Night."

Then they were gone and presently I heard the sound of horses being driven rapidly along the drive.



WAITING.

From Alice Brown's "The Prisoner."
(Macmillan.)

Lydia and Anne have come to live with their stepfather in a small country town. As the story opens a suggestion of mystery is introduced in connection with the colonel's absent son, Jeff.

THERE had been some consultation about the disposition of chambers. It resolved itself into the perfectly reasonable conclusion that the colonel must have the one he had always slept in, the southeastern corner.

"But there's one," said Lydia, "that's sweeter than the whole house put together. Have you fallen in love with it, Anne? It's that low, big room back of the



"LYDIA," HE SAID, "WHAT IF YOU AND I SHOULD TELL EACH OTHER THE TRUTH?"

FROM "THE PRISONER," BY ALICE BROWN
The Macmillan Co.

stairs. You go down two steps into it. There's a grape-vine over the window. Whose chamber is that, Farvie?"

He stood perfectly still by the mantel, and the old look of introspective pain, almost of a surprised terror, crossed his face. Then they knew. But he delayed only a minute or so in answering.

"Why," said he, "that was Jeff's room when he lived at home."

"Then," said Anne, in her assuaging voice, "he must have it again."

"Yes," said the colonel. "I think you'd better plan it that way."

They said no more about the room, but Anne hunted out a set of Dickens and a dog picture she had known as belonging to Jeff, who was the own son of the colonel, and took them in there. Once she caught Lydia in the doorway looking in, a strangled passion in her face, as if she were going back to the page of an old grief.

"Queer, isn't it?" she asked, and Anne, knowing all that lay in the elision, nodded silently.

Once that afternoon the great brass knocker on the front door fell, and Mary Nellen answered and came to Lydia to say a gentleman was there. Should he be asked in? Mary Nellen seemed to have an impression that he was mysteriously not the sort to be admitted. Lydia went at once to the door whence there came to Anne, listening with a worried intensity, a subdued runnel of talk. The colonel, who had sat down by the library window with a book he was not reading, as if he needed to soothe some inner turmoil of his own by the touch of leathern covers, apparently did not hear this low-toned interchange. When Anne heard the front door close she met Lydia in the hall.

"Was it?" she asked.

Lydia nodded. Her face had a flush; the pupils of her eyes were large.

"Yes," said she. "His paper wanted to know whether Jeff was coming here and who was to meet him. I said I didn't know."

"Did he ask who you were?"

"Yes. I told him I'd nothing to sav. He said he understood Jeff's father was here, and asked if he might see him. I said, No, he couldn't see anybody."

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DAVID'S VIEWS ON HOUSEKEEPING.

From Eleanor H. Porter's "Just David,"
(Houghton Mifflin.)

David's ideal life with his father on a mountain top is abruptly ended by his father's death. Only his violin is left to remind him of those perfect years. Taken temporarily to Mrs. Holly's farmhouse, he finds there a surprising new way of living.

For another sixty seconds David was silent; then, still more wistfully, he asked: "Are all these things you've been doing all day 'useful labor'?"

Mrs. Holly lifted dripping hands from the dish pan and held them suspended for an amazed instant.

"Are they— Whv of course they are! What a silly question! What put that idea into your head, child?"



"THROW THESE THINGS—AWAY!" SHE GASPED
FROM "JUST DAVID," BY ELEANOR H. PORTER
Houghton Mifflin Co.

"Mr. Holly; and you see it's so different from what father used to call them."

"Different?"

"Yes. He said they were a necessary nuisance—dishes, and getting meals, and clearing up,—and he didn't do half as many of them as you do, either."

"Nuisance, indeed!" Mrs. Holly resumed her dishwashing with some asperity. "Well, I should think that might have been just about like him."

"Yes, it was. He was always that way," nodded David pleasantly. Then, after a moment, he queried: "But aren't you going to walk at all to-day?"

"To walk? Where?"

"Why, through the woods and fields—anywhere."

"Walking in the woods, now—just walking? Land's sake, I've got something else to do!"

From dishes to sweeping, and from sweeping to dusting, hurried Mrs. Holly, going at last into the somber parlor, always carefully guarded from sun and air. Watching her, mutely, David trailed behind, his eyes staring a little as they fell upon the multitude of objects that parlor contained.

"But do you have to *keep* all these things, and clean them and clean them, like this, every day?" he asked. "Couldn't you give them to somebody, or throw them away?"

"Throw—these—things—away!" With a wide sweep of her arms, the horrified woman seemed to be trying to encompass in a pro-

pective embrace each last endangered treasure of mat and tidy. "Boy, are you crazy? These things are—valuable. They cost money, and time and—labor. Don't you know beautiful things when you see them?"

"Oh, yes, I love *beautiful* things," smiled David, with unconsciously rude emphasis. "And up on the mountain I had them always. There was the sunrise, and the sunset, and the moon and the stars, and my Silver Lake, and the cloud-boats that sailed—"

But Mrs. Holly, with a vexed gesture, stopped him.

"Never mind, my boy. I might have known—brought up as you have been. Of



SYLVIA

FROM "SYLVIA OF THE HILLTOP," BY MARGARET R. PIPER
The Page Co.

course you could not appreciate such things as these. Throw them away, indeed!" And she fell to work again; but this time her fingers carried a something in their touch that was almost like the caress a mother might bestow upon an aggrieved child.

INTRODUCING SYLVIA, THE ROBIN AND THE GARDENER.

From Margaret R. Piper's "Sylvia of the Hilltop."
(Page.)

The sequel to "Sylvia's Experiment," the "cheerful book," begins cheerfully:

THERE was a charming little balcony just off Sylvia's room with roses climbing up to peep over the railing from the outside—an irresistible little balcony. Accordingly, Sylvia stepped out to get a whiff of June morning. A fat robin, unaccustomed to young persons in fluffy lace caps and pink kimonos, looked up inquisitively and perked his head in her direction.

"Good morning," greeted Sylvia, feeling that something was demanded of her under the circumstances.

"Cheer up! Cheer up! Cheer-u-up!" returned the fat robin irrelevantly, but with conviction.

"Pouf!" scoffed Sylvia. "You lack discernment, sir. Anybody could see with half an eye—not to mention two as bright as yours—that I'm the cheered-up-est individual for miles around. Why shouldn't I be? Have I not a whole glorious summer ahead of me? Have I not a perfectly adorable family, personally selected? Am I not at home—at home? Have I not every reason to be superlatively cheered up? Answer me that, good sir. Oh, my gracious!"

The exclamation was not called forth by any retort courteous on the part of the robin. Mysteriously from the shrubbery somewhere a tall young man had emerged. For a minute his eyes, interested, amused, friendly, met Sylvia's. In the merest breath of time, however, the eyes were discreetly turned in another direction, and Sylvia, with cheeks pinker than the roses, had flown back into her chamber. From her safe vantage point behind the flowered chintz curtains, she ventured, nevertheless, to peep out once more down into the garden below. The tall youth was soberly engaged in setting up a spray fountain on the lawn while the robin hopped about inspecting him. So this was the new gardener. Somehow he didn't look in the least like a gardener.

"Shades of St. Anne!" she murmured, as she turned to the mirror. "What would they say at school? A man—a strange man—has beheld me in what Doctor Tom would call 'dishabilly.' Sh-ocking!" and Sylvia made a little face at the dancing-eyed mirror girl.

"Cheer up! Cheer up!" counseled the robin.

"So I will," giggled Sylvia. "It might be worse since he's only the gardener. And therefore, theoretically, only a part of the landscape."



THE POSTMAN'S WHISTLE.

From Stephen Whitman's "Children of Hope."
(Century.)

The beautiful Goodchild sisters are falling into ennui in a provincial town as the story opens.

AGLAIA, lifting her pale-fringed eyelids, sent at the others a swift glance as she retorted: "Twenty and twenty-five! Do you realize that I'm almost thirty years old? Sometimes, when I really stop to think, it seems as if I can't stand it another hour. Ibsen's *Nora* spoke the truth when she said we all have a right to live our lives. One of these days it'll be too much for me to bear, and I'll just up and go, as many a woman has, and found everything she wanted, because she wasn't afraid to strike out for it like a man."

The others did not reply. Their troubled faces confessed that they, too, had dreamed at times of some such rebellion against fate.

Besides, they often felt that their unprofitable living imposed too heavy a burden upon Mr. Goodchild. Nowadays fewer persons seemed to want their photographs taken, the pianos of Zenasville remained in tune much

longer than formerly, even the craving for carbon-portraits had abated. Were it not for the advertising pictures that Aurelius still dashed off in oils for cereal-manufacturers, the larder and the coal-bin might sometimes have stood empty. Perhaps the girls, unless they managed to escape, would soon be forced to put aside their dreams and learn stenography?

One evening in March, just after the street-lamp had been lighted in the lane, a postman blew his whistle at their door.

A registered letter!

The father spread out in bewilderment some sheets of paper; the daughters clustered

the Aldens are considered not quite within the social pale. Alden, therefore, feels a little innocent pride when a distinguished foreigner, his old friend, invites himself to stay with the Aldens while he lectures at the university. To his astonishment Prof. Martin takes an unexpected view of the matter.

"I'm very sorry, indeed, Alden, to seem rude to you, but I'm really not acting for myself in the matter. It's the sentiment of the whole faculty circle, and I'm voicing it only because of my official relations to you. We think—they think that perhaps you've made a little slip in good taste in inviting M. Henriot to go to your house. Of course, we understood that you didn't mean to be presumptuous—and, indeed, there's no pre-



"IMPOSSIBLE TO-NIGHT, MY LITTLE PRINCE. THE PARK IS SHUT"

FROM "CHILDREN OF HOPE" BY STEPHEN WHITMAN
Century Co.

round. All read the type-written sentences together. At first none could grasp their meaning.

Jabez Outwall was dead. Though silent for thirty years, he had finally outlived his rancor. He had willed Aurelius a fortune of a hundred thousand dollars.

Suddenly the room seemed full of light. When the girls gazed at one another, they saw the familiar faces changed by rapture.

They were rich! They were free! The wide world lay before them!



WHAT CAME OF ALDEN'S "SOCIAL SLIP."

From Dorothy Canfield's book of short stories, "The Real Motive." (Holt.)

Nathaniel Alden, a young professor in an American college town, being blessed with a sensible wife, manages to live within his income instead of emulating his more pretentious colleagues. As a consequence

sumption, so far as that goes!—but, of course, Henriot is the guest of the university, in a way, and we'd—they'd like him to have a good impression of the way we live, and all. There are so many establishments that are better calculated for entertaining so distinguished a man. It would really be rather embarrassing to have his hostess be also his maid. Of course, you and Mrs. Alden would be asked to meet him as often as possible. You see how it is."

Professor Martin finished suddenly, in a burst of relief at finding his recalcitrant young assistant for once easy to manage; for Nathaniel Alden was smiling. He leaned back in his chair with a long breath, brought his hand down on the table with a gesture of sudden resolution, and smiled encouragingly at the older man.

"Yes, Professor Martin," he assented, in an enigmatic tone which continued through all

he said. "I see perfectly how it is. I haven't really been able to see before, but now I do. Pardon me for my stupidity. Certainly, do as the faculty circle think most to their credit. You may, perhaps, be interested to know that it will not be hard to impress Raoul Henriot. In Paris he lives in a little apartment of five rooms on the Rue Jacob. His wife keeps no servant, but has a *femme de ménage* to come in for the heavy work. I've visited him often there, and could even tell you what Henriot's salary is—a little less than mine, I believe. And, by the way, Professor Martin, this is probably as convenient a time as any for giving you my resignation."

He took up the letter from Wellman & Co., and waved it toward the older man. "I have just decided to accept an offer that came to me this morning. I'm going into a different line of work in another country." There was a long hush. The air was heavy

with electricity. Professor Martin caught desperately at any tool to break the silence. "Why—why—where are you going?" he asked lamely. "I'm going to take my wife to a healthier climate, where the air is more tonic than here. I'm going to live in the United States of America," continued the young man evenly. "It is sometimes known, I believe," he added, "as the 'land of the free!'"

THE ATTACK OF THE IMPERIAL GUARD OF THE AMERICAN COLONIES.

From Thomas Dixon's "The Fall of a Nation."
(Appleton.)

After the collapse of the Great War in 1917 the United States heads the world in commerce. John Vassar, a Pole by birth, Congressman for ten years from a big East Side district, and an ardent advocate for adequate defense, is defeated by the peace-leaders, the Hon. Plato Barker and Waldron, a New York millionaire, combined with the Woman Suffrage societies, of which Virginia Holland is president. With Virginia, Vassar is very much in love, but Waldron is also an ardent suitor. On the day that the peace party is celebrating its victory comes the attack from the Imperial Federation of Northern Europe.

The Brooklyn Navy Yard escaped the fate of the yards at Boston and Portsmouth by a miracle.

The superdreadnought *Pennsylvania* had not been assigned to the fleet which had just been dispatched through the Panama Canal to the Pacific. She had entered the basin to receive slight repairs. By a curious piece of luck her captain had refused shore leave to his men to attend the festivities of the jubilee. A premonition of disaster through some subtle sixth sense had caused him to order the men to remain on the ship. The sailors had pleaded in vain. They had turned in cursing their superior for a fool and a tyrant.

The explosions which wrecked the doors of the armories and paralyzed the traffic of the city found the captain of the *Pennsylvania* awake, pacing her decks, unable to sleep.

When the division of the Imperial Guard assigned to storm the yard rushed it they ran squarely into the guns of the big gray monster, whose searchlights suddenly swept every nook and corner of the inclosure.

In ten minutes from the time they dynamited the gates and rushed the grounds the shells from the *Pennsylvania* were tearing them to pieces and incidentally reducing the Navy



"IF YOU PLEASE, MISS," SAYS SHE, "I'M LOOKING FOR WORK"
FROM "TORCHY, PRIVATE SEC." BY SEWELL FORD
Edward J. Clode

Yard to a junk heap. When the Yard had been cleared, the captain landed his marines, searched the ruins and picked up a wounded officer who in sheer bravado, cocksure of ultimate victory, gave him the information he demanded.

"Who the hell are you anyhow?" the captain asked.

"Lieutenant Colonel Harden of the Sixty-ninth Imperial Guard of the American Colonies—"

"Colonies, eh?"

The young officer smiled.

"From to-night, the United States of America disappears from the map of the world. It will be divided between the kingdoms comprising the Imperial Federation of Northern Europe. England and France are yet poisoned with your democratic ideas. They have remained neutral, following your illustrious example in the world war. We don't need them. Our task is so easy it's a joke. You have my sympathy, captain. You're a brave and capable man. You would do honor to the Imperial Navy. You surprised me to-night. I was informed—reliably informed—that you and your men were celebrating the reign of universal peace—"

"Who is your leader?"

"A great man, sir, known in New York as Charles Waldron. The Emperor in command of the forces of United Europe has been informed already by wireless that America is in his hands. Tomorrow morning this leader's name will be Prince Karl von Waldron, Governor-General of the Imperial Provinces of North America."

"So?"

"I advise you, captain, to make the best terms you can with your new master."

"Thank you," was the dry reply.

The captain dispatched a launch to Governor's Island reporting to General Hood the remarkable information he had received. His guns had already roused the garrison. The launch met General Hood's at the mouth of the basin. The two men clasped hands in silence on the deck of the *Pennsylvania*.

"The first blow, a thunderbolt from the blue, General—without a declaration—"

"A blow below the belt too—a slave insurrection is honorable war compared to the treachery that would thus abuse our hospitality!"

They tried the telephones and telegraph stations in vain. A council of war was called and through the grim hours from two A. M. until dawn they sat in solemn session.



AND THEN, GRADUALLY, THE STRANGEST THING IN ALL
THE GIRL'S LIFE BEGAN TO HAPPEN

FROM "GO FORTH AND FIND" BY EDWARD S. MOFFAT
Moffat, Yard & Co.

IN WHICH ALL HANGS ON A TOSS

From E. S. Moffat's "Go Forth and Find."
(Moffat, Yard.)

The heroine leaves Philadelphia's inner circle to become a working girl in New York, in search of a man who, not knowing of her millions, will love her for herself. A certain grave-faced young man sees her in an office building and goes home in a state of combined depression and exaltation.

But still before him in his remaining mild delirium an intoxicating figure in blue, with a treasure of golden hair sweetly poised, floated lightly in the air, gracefully nodding, enchantingly smiling, bewitchingly eager, with eyes alight and cheeks a-dimple.

Yes. She was every bit of what he'd said and more and for that reason she was just exactly the kind of angel girl who would make a chap feel his pitiful inferiority with such frightful acuteness that he'd almost never want to see her again. What ever would be the use—

"See here, old man," he said, with reassuring determination, "no faint heart business now

because that won't do, you know. You're going to win that girl, but you've got to work to do it. You've got to make something out of yourself, right away quick. You'll have to win the world's respect before you can hope to win hers. And it isn't simply money that *she* would want. It's all very well to dream about writing plays and making a name but if you can't convince a manager that your play is what the public is dying for how can you convince her that you're what you say you are? A girl like *she* is will want you to amount to something as *yourself*."

And then, out of the welter of ideas, emerged a thought which, if he were quite sane, was itself probably insane; while, if he was unbalanced, was undoubtedly the most perfectly poised conception he'd ever had. He hunted again for a coin, found one—his last—and fingered it into position on his thumb.

"We'll decide our particularly worthless future right here and now," he said. "Which shall it be? Heads, I get a job and make something out of myself—or Tails, I stick to the bully old play?"

The coin spun in the air, gleamed brightly in the sun, fell feathily in his waiting palm. He gave it a quick look and broke out in delighted laughter. He had won!

A CHANCE TO SATISFY HIS RED DESIRE.

From Richard Matthews Hallet's "Trial by Fire."
(Small, Maynard.)

Cagey is a gigantic fireman on the *Yuly Yinks*, an ore boat of the Great Lakes.

He lay basking, while the blood swelled his lax arms, and the late sun glittered on the thick growth of red hair which covered them. These round enormous arms, with their red hair, and their loose-hanging habits, oddly suggested the arms of a gorilla. But his eyes burned with something other, something more than the unthinking ferocity of an ape; and his lips were set in an expression of wistful cruelty. For this Cagey was a weaver of savage dreams, wrought in a heart of flame; a man of ponderings which boded no man good.

For a period of more than ten years, in hot and cold, wet watches and dry, one desire had claimed him. This red desire had been present to him as he lay out on slanted yards in southern seas; he had heard it rise from the ringing of mauls in the stone-breaking colonies, to which he had before now lent the power of his gifted arm; it was one with all the deviltry of the high seas, with the roar of machinery and the snarl of steam. In short, it was the crude philosophy fixed

unalterably in his head by the oppression of bodily torment, a philosophy of blood and terror and revenge; having for its sole aim and object the undoing of this Bartholomew Grand, shipping magnate.

But in accomplishing this thing, the intelligence of the man Cagey must be satisfied. He required a setting for his act; and this chance now seemed to have arranged. The man was actually coming aboard the ship whose fires Cagey fed. Nothing strange in that, to be sure; for Bartholomew Grant was a heavy stockholder in the line. Not strange, yet auspicious; for now, if the man Altschuler had played his part, Cagey might have them both, father and son, simultaneously under his fist. Yes, even that could be seriously considered now. He was to meet Altschuler at five o'clock. . . .

"There is a girl coming, too," purred the steward, "who is some chicken, I am told."



FRONTISPIECE OF "TRIAL BY FIRE" BY RICHARD MATTHEWS HALLET
Small, Maynard & Co.

FIGHTING THE GOLD THIRST

From Grace Sartwell Mason's "The Golden Hope." (Appleton.)

Dave Mariner, embezzler, seeks refuge in the West and with his wife wanders from one state to another letting his money dribble away in reckless mining investments. At last he turns gold seeker, and his wife, who has come to understand him, urges him to leave the wilderness before their few remaining dollars are gone.

"ONCE let me make a strike," he cried, "and I'll get out so quick you won't see me go. You needn't think I like the life, damn it! Grubbing in the dirt like a dago, day in and day out, and never a soul to speak to! I wouldn't condemn a dog to live as I do."

"Then let's get out of it, Dave," she interrupted quickly, knowing from experience that once Dave began pitying himself he would go on endlessly inveighing against his hard fate. . . . "We can go down to Tres Piños and sell the outfit there, and then perhaps we could go on to Bakersfield, or some place where there's work. I can find something to do and—oh, Dave! there are lots of things you can do once you get to a town."

He looked at her reproachfully. "You know why I want to keep away from towns! Remember what nearly happened to me in San Lorenzo? Or maybe you'd rather have had me recognized that time? You'd be free with me in prison! They wouldn't do anything to you, and you could go back home."

Her face stiffened at the injustice of this remark, and she was silent for a few minutes, looking into the moonlit night outside their windows. She felt bruised and profoundly depressed, but her purpose was unshaken. Presently she turned again toward her husband. He was sitting bent forward, his hands hanging between his knees, so haggard a misery in his face that her heart contracted painfully with pity. She went to him quickly, knelt and put her strong, warm arms about him.

"Dave, Dave, you mustn't give up! We're not old; there's hope for us yet. You must forget what has happened, you must go out and take your place among men. . . . Dave, it isn't good for a woman like me to have nothing to do—to sit down and see life slipping past her. I feel. . . . I feel. . . ."

She stopped with a gesture of despair. He was not listening. He had dropped back upon and become absorbed in his own resentments.

She opened the door and went out. The moonlight laid its cool hands on her flushed face, on her hot eyes, on her trembling mouth. And in a moment her clenched hands relaxed. She lifted her head with the characteristic gesture, proud and a little eager, as if a



"THAT IS WHERE IT HAPPENED"

FROM "THE WEB OF STEEL," BY CYRUS TOWNSEND BRADY
Fleming H. Revell Co.

voice from out the wonder and beauty of the night spoke to her. For a long time she stood like this; then she turned back to the cabin. And her face was older, quieter, more determined.

She went directly to him. "Dave, if you won't go with me to-morrow, I'm going alone," she said quietly.

¶

THE DEATH MESSAGE ON THE WIRE.

From Cyrus Townsend Brady's "Web of Steel." (Revell.)

Working with his father on a great steel bridge, Bertram Meade builds into it the hopes of his career and of his marriage with Margaret Illingworth. When the work is half finished something serious seems to be the matter with the bridge.

COLONEL ILLINGWORTH tore the first open with trembling fingers.

"Why didn't you tell Abbott?" asked the chief engineer.

"You know Abbott. He said the bridge would stand until the world caved in. Said he could jack the member into line. He wouldn't do a thing except on direct orders from here."

"Your father wires, 'put no more weight on the bridge.' What shall we do?" interposed Colonel Illingworth.

"Telegraph Abbott at once."

"If the bridge goes it means ruin to the company," said the agitated vice-president,



"NOTHING BUT THE FLOOR STOPPED ME FROM FALLING THROUGH TO CHINA"

FROM "SUSAN CLEGG AND HER LOVE AFFAIRS," BY
ANNE WARNER
Little, Brown & Co.

who was the financial member of the firm and who could easily be pardoned for a natural exaggeration under the terrible circumstances.

"Yes, but if it goes with the men on, it means—Johnson, are you a telegraph operator?"

"Yes, sir."

"Take the key," said the Colonel, who, having been a soldier, thought first of the men.

Johnson sat down at the table where the direct wire ran from the Bridge Company to the Western Union office. He reached his hand out and laid his fingers on the key. Before he could give the faintest pressure to the instrument, it suddenly clicked of its own motion. Everybody in the room stood silent.

"They are calling us, sir," said Johnson.

Colonel Illingworth nodded.

"It is a message from Wilchings, the chief of construction foremen of," Johnson paused a moment, listening to the rapid click—"The International—" he said in an awestruck whisper.

It had come!

"Read it, man! Read it, for God's sake!" cried the chief engineer.

"The bridge is in the river," faltered Johnson slowly, word by word, translating the fearful message on the wire. "Abbott and one hundred and fifty men with it."

SUSAN CLEGG MOVES.

From Anne Warner's "Susan Clegg and Her Love Affairs." (Little, Brown.)

As Mrs. Macy remarked, "Susan, I never looked to see you leave your house any way except feet first." Susan did leave it—and not feet first either! Alone and unassisted, Susan wrestled with her packing and when she was through, "Well," she said, "when the Lord got through with creation it was small wonder He arranged to rest on the seventh day." As she sat resting on the evening of the sixth day, Gran'ma Mullin's queried, "Did you get the clock out safe?"

SUSAN's expression altered suddenly. "The clock! Oh, the clock! What *do* you think happened to that clock? And I didn't feel to mind it, either."

"Oh, Susan, you didn't break it!"

"I did. And in sixty thousand flinders. And I'm glad, too. Very glad. It's a sad thing as how we may be found out, no matter how careful we sweep up our trackings. And I don't mind telling you as the bitterest pill in my cup of clearing out has been that very same clock."

"It was such a handsome clock," said Gran'ma Mullins, opening her naturally open countenance still wider. "Oh, Susan! What did happen?"

"You thought it was a handsome clock," said Susan, "and so did I. It was such a handsome clock that we weren't allowed to pick it up and look at it. Father screwed it down with big screws, so we couldn't, and he wet 'em so they rusted in. I had a awful time getting those screws out to-day, I can tell you. You get a very different light on a dead and gone father when you're trying to get out screws that he wet thirty-five years ago. Me on a stepladder digging under the claws of a clock for two mortal hours! And when I got the last one out, I had to climb down and wake my foot up before I could do the next thing. Then I got a block and a bed-slat, and I proceeded very carefully, to try how heavy that handsome clock—that handsome marble clock—might be. I put the block beside it, and I put the bed-slat over the block and under the clock. Then I climbed my ladder again, and then I bore down on the bed-slat. Well, Gran'ma Mullins, you can believe me or not, just as you please, but it's a solemn fact that nothing but the ceiling stopped that clock from going sky-high. And nothing but the floor stopped me from falling through to China. I came down to earth with such a bang as brought Felicia Hemans running. And the stepladder shut up on me with such another bang as brought Sam Durny."

"The saints preserve us!" ejaculated Gran'ma Mullins.

"It wasn't a marble clock a *tall*," confessed Susan. "It was painted wood. That was why Father screwed it down. Oh, men are such deceivers!"



ALL FOR THE LOVE OF A LADY.

From Marmaduke Pickthall's "The House of War." (Duffield.)

Upon the little English colony in Asia Minor the appearance of Miss Elsie Wilding made a great im-

pression; upon the natives an even greater. Among the latter was Percy—that wasn't his real name, he took it to please the English lady. When rumor arose that he was a meek and harmless soul, Percy conceived the tragic idea of turning up wounded in Elsie's garden as though he had been set upon in the defense of her house. To that end he hired the town murderer.

HAVING brought the murderer into his house, installed him comfortably on the divan, and placed a box of cigarettes close to his hand, he put the simple question—

"Can you deal me such a wound as that we spoke of—serious to all appearance, but not mortal?"

"God forbid!" exclaimed the murderer with horror. "Your honor does but jest with me, please God!"

"But I desire it! It is the best service that a friend could do me. Listen only," pleaded Percy, with the greater eagerness because he now began to think the deed impossible. He told Amin the story of his wooing of the Englishwoman, of the insults he had suffered in her presence at a rival's hands, of the doubt that had been thrown upon his courage and veracity.

"How much?" inquired Amin, still very dubious.

"Fifty pounds!"

"I say not No. Let me consider of the matter," sighed Amin, minded to lay the case before the priest, who kept his conscience.

"Where is the money?" he inquired at length.

Percy went and fetched the money, which Amin accepted with the utmost reverence.

Having stowed it in the bosom of his robe, he said respectfully, "Now be so good as to undo thy shirt in front. I wish to see the ground where I must work, to avoid accidents."

. . . . That night the house was still. The only sound that reached him from without was the distant howling of a jackal on the mountain-side. At last there came the soft knock at the door.

Amin had brought a lantern with him. "Come!" he said. "Where dost thou wish that I should do the work upon thee, O my dear lord?" inquired Amin with reverence. "Near the lady's house, thy word was. Is this near enough?"

Percy gasped assent. He wished to say that there was no immediate hurry, that they might sit down together for a minute and discuss the matter. But his tongue was heavy.

"I shall not wound thee deeply. Have no fear!" Amin assured him. "The pain will not be half so bad as toothache, thou wilt see. I would earn the wealth thou givest me. Stand very still."

Amin held up the lantern, looking hard at Percy's ribs. In his hand was a long knife, which gleamed a little. The victim tried to pray, but every word of prayer escaped his memory.

"Good!" That is perfect," said Amin. "Continue so!"

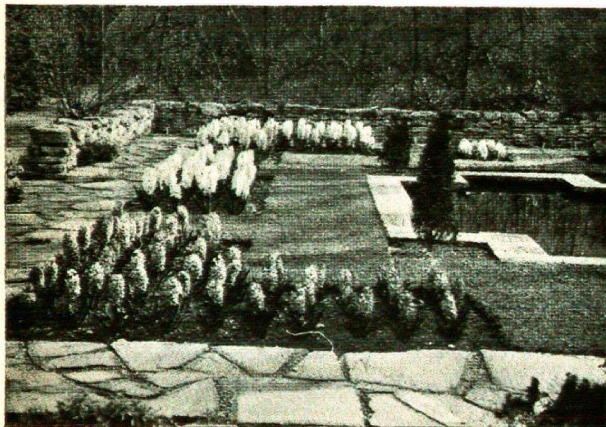
But at the first plunge of the steel in his expectant flesh, Percy became himself again. His tongue was loosed. He struggled furi-



JEROME D. TRAVERS BUNKERED
FROM "THE NEW GOLF," BY P. A. VAILE
E. P. Dutton & Co.

ously with Amin. He clutched the knife. It cut his fingers to the bone. He gave a yell. The murderer let fall the lantern and pressed a hand upon his mouth, crying: "Be silent! Wouldst alarm the neighborhood? Keep still, I tell thee. I must earn the money."

For answer Percy bit the hand which stopped his mouth.



SPRINGTIME IN A LITTLE FORMAL GARDEN
FROM "ROUND THE YEAR IN THE GARDEN," BY H. H. THOMAS
Funk & Wagnalls Co.

A sudden anger took possession of Amin. The American had tempted him to do the deed against his conscience, yet now cried out for help. He scented treachery. "Take that, and that, and that, O son of evil!" he exclaimed—

Non-Fiction

THE "PUSH SHOT"—A GOOD ONE AGAINST THE WIND.

From "The New Golf" by P. A. Vaile. (Dutton.)

This is not just another golf book. While Vaile takes up the various strokes separately, he neither attempts to diagram each detail of the stroke, nor does he dogmatize concerning it. He does not confine himself to his own game but offers many suggestions from other leading players' styles of play.

THE master stroke in golf, which is called the "push," when played with a cleek, and a "wind cheater," or something else, when played with a wooden club, although it is essentially the same stroke, is simply a descending blow. The ball is struck by the club before it has reached the lowest point in its swing.

Although the stroke is a descending blow the club must reach the ball in such a manner that the loft can act on the ball by hitting it beneath the center of its mass and with the face of the club inclined backward. It is obvious that unless this were done the ball would not rise.

The loft of the club is lessened by the fact that one addresses the ball with the hands forward of the club by about two or three inches. The object of this is to regulate the

swing of the club so that it reaches its lowest point about where one usually addresses the ball. This means that it passes across the back of the ball on its way down to the lowest point in the swing and cuts or should cut or graze the turf an inch or so in front of where the ball lay before it was struck. The finish of the stroke is low and the head

of the club should follow out down the line to the hole as much as possible. The stroke is in fact a chop. It is if possible more of a hit than other iron strokes. A player might get a better idea of it if he were told to "rap" it. There probably is no stroke in golf where one seems to finish on the ball more. This is no doubt on account of the force which goes into the downward hit. One must hit this ball for all one is worth and leave the earth or anything else that comes in the way to absorb all the shock that is not taken up by the ball.

The flight of this ball and the run thereof are truly remarkable. When one realizes what there is in them for the ardent golfer, if one is an ardent golfer, one is indeed stupid not to try to cultivate the stroke.

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FOR YOU WHO WANT ROCK GARDENS.

From H. H. Thomas's "Round the Year in the Garden." (Funk & W.)

Although written in England, this attractive volume, with its convenient arrangement and many illustrations in color, is of practical value to the American gardener almost throughout. Each month has a section to itself. The following extracts come under "June."

INCREASING Rock Plants.—Many rock plants are readily increased by means of cuttings taken at this season; they form roots without difficulty if inserted in pots or boxes of light sandy soil placed in a frame. The following, among others, may be propagated in this way: Arabis, Alyssum, Evergreen Candytuft, dwarf Phlox, Pinks, creeping Gypsophila, Aubrietia, Viola, Silver and Mossy Saxifrages. Mossy Saxifrages are also easily increased by division; if the divided portions are planted on a shady border they soon form roots. Seeds of many kinds may still be sown; the seedlings will make useful plants by next year. Especially easy from seed are Campanula, Poppy, Viola, Aubrietia, Erigeron, Pinks, Primulas in great variety, Saponaria, Erinus and so on. Some of the vigorous plants, such as Aubrietia, Arabis and Alyssum, are apt to become untidy and straggling as the years pass, but if, as soon as the flowers are over, the shoots are cut back fresh growths will develop from the centre of the plants, which again become tufted and compact.

The Rock Rose, or Cistus, is a delightful shrub for those possessing warm, light soil, although a few kinds are hardy enough for

gardens ordinarily circumstanced. One of the most attractive is the low-growing *Cistus florentinus*, most suitable for the rockery. In June it becomes smothered in comparatively large white flowers. The hardiest of the tall kinds, and one of the most handsome, is *Cistus laurifolius*, having white flowers blotched with yellow. *Cistus villosus*, with grayish leaves and rose-purple flowers; Loretta, white blotched with crimson; and *ladaniferus*, white with reddish blotch, are other handsome kinds that form big bushes. It is not a difficult matter to increase the Rock Roses by means of cuttings taken in July; they are put in pots of light soil in a frame, which must be kept closed for a few weeks.

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THE DREAM OF DISTRIBUTION ACCORDING TO MERIT

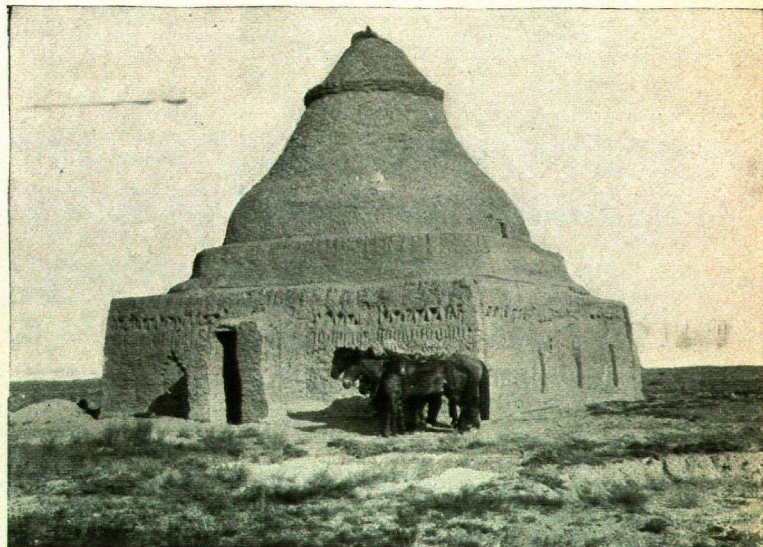
From Bernard Shaw's "*Androcles and the Lion*, *Overruled and Pygmalion*." (Brentano's.)

The one hundred page preface to "*Androcles and the Lion*"—the longest of the introductions to the three plays in this new volume—finds Shaw asking in all seriousness "Why not give Christianity a trial?" He assumes that no fair attempt has been made by responsible statesmen to base political institutions on the doctrines of Jesus and he shows that practical experience is forcing us to accept the principles of Jesus as the sanest and happiest issue out of the afflictions which beset humanity. Discussing the economic state, he takes up the various remedial suggestions for securing an equitable redistribution of wealth. After taking up the proposal that each person should receive the exact portion of the national income which he has produced, he says:

So maker's right as an alternative to taking the advice of Jesus would not work. In practice nothing was possible in that direction but to pay a worker by labor time: so much an hour or day or week or year. But how much? When that question came up, the only answer was "as little as he can be starved into accepting," with the ridiculous results already mentioned, and the additional anomaly that the largest share went to the people who did not work at all, and the least to those who worked hardest. In England nine-tenths of the wealth goes to one-tenth of the people.

Against this comes the protest of the Sunday School theorists "Why not distribute according to merit?" Here one imagines Jesus, whose smile has been broadening down the ages as attempt after attempt to escape from his teaching has led to deeper and deeper

disaster, laughing outright. Was ever so idiotic a project mooted as the estimation of virtue in money? The London School of Economics is, we must suppose, to set examination papers with such questions as, "Taking the money value of the virtues of Jesus as 100, and of Judas Iscariot as zero, give the correct figures for, respectively, Pontius Pilate, the proprietor of the Gadarene swine, the widow who put her mite in the poor-box, Mr. Horatio Bottomley, Shakespeare, Mr. Jack Johnson, Sir Isaac Newton, Palestrina, Offenbach, Sir Thomas Lipton, Mr. Paul Cinquevalli, your family doctor, Florence Nightingale, Mrs. Siddons, your charwoman, the Archbishop of Canterbury, and the common hangman." Or "The late Mr. Barney Barnato received as his lawful income three thousand times as much money as an English agricultural laborer of good general character. Name the principal virtues in which Mr. Barnato exceeded the laborer three thousandfold; and give in figures the loss sustained by civilization when Mr. Barnato was driven to despair and suicide by the reduction of his multiple to one thousand." The Sunday School idea, with its principle "to each the income he deserves" is really too silly for discussion. Hamlet disposed of it three hundred years ago. "Use every man after his deserts, and who shall scape whipping?" Jesus remains unshaken as the practical man; and we stand exposed as the fools, the blunderers, the unpractical visionaries. The moment you try to reduce the Sunday School idea to figures you find that it brings you back to the hopeless plan of paying for a man's time; and your examination paper will read "The time of Jesus was worth nothing (he complained that the foxes had holes and



MOGHILA SARUM SAKTI, THE TOMB OF THE YELLOW REEDS
FROM "RUSSIAN AND NOMAD," BY E. NELSON FELL
Duffield & Co.

the birds of the air nests whilst he had not a place to lay his head). Dr. Crippen's time was worth, say, three hundred and fifty pounds a year. Criticize this arrangement; and, if you dispute its justice, state in pounds, dollars, francs and marks, what their relative time wages ought to have been." Your answer may be that the question is in extremely bad taste and that you decline to answer it. But you cannot object to being asked how many minutes of a bookmaker's time is worth two hours of an astronomer's?



SURGE AND SUN IN THE DUNE COUNTRY.

From Earl H. Reed's "The Dune Country."
(Lane.)

The text and illustrations depict a strange and picturesque country—the big ranges of sand dunes that skirt the southern and eastern shores of Lake Michigan, and the strip of sparsely settled broken country back of them.

THE color fairies play out on the bosom of the lake in the silver radiance of the moon and stars, and marvelous tones are spread upon it by the sun and clouds. Invisible



A FLEETING SILHOUETTE OF A WING INTERSECTS THE MOON'S DISC

FROM "THE DUNE COUNTRY," BY EARL H. REED
John Lane Co.

brushes, charged with celestial pigments, seem to sweep over its great expanse, mingling prismatic hues and changing them fitfully, in wayward fancy, as a master might delight to play with a medium that he had conquered. Fugitive cloud shadows move swiftly over areas of turquoise and amethyst. Fleeting iridescent hues revel with the capricious breezes in loving companionship.

When the storm gods lash the lake with whistling winds, and send their sullen dark array through the skies, and the music of the

tempest blends with song of the surges on the shore, the color tones seem to become vocal and to mingle their cadences with the voices of the gale.

We may look from the higher dune tops upon panoramas of surpassing splendor. There are piles on piles of sandy hills, accented with green masses and solitary pines. These highways of the winds and storms, with their glittering crowns and shadowy defiles, sweep into dim perspective. Their noble curves become smaller and smaller, until they are folded away and lost on the horizon's hazy rim.

A sinuous ribbon of sunlit beach winds along the line of the breakers, and meets the point of a misty headland far away.

The blue immensity of the lake glistens, and is flecked with foam. White plumes are tossing and waving along the sky-line. In the foreground little groups of sandpipers are running nimbly along the edges of the incoming waves, racing after them as they retreat and lightly taking wing when they come too near. There are flocks of stately gulls, balancing themselves with set wings, high in the wind, and a few terns are skimming along the crests. The gray figures of two or three herons are stalking about, with much dignity, near some driftwood that dots the dry sand farther up the shore.

Colors rare and glorious are in the sky. The sun is riding down in a chariot of gold and purple, attended by a retinue of clouds in resplendent robes. The twilight comes, the picture fades, but the spell remains.



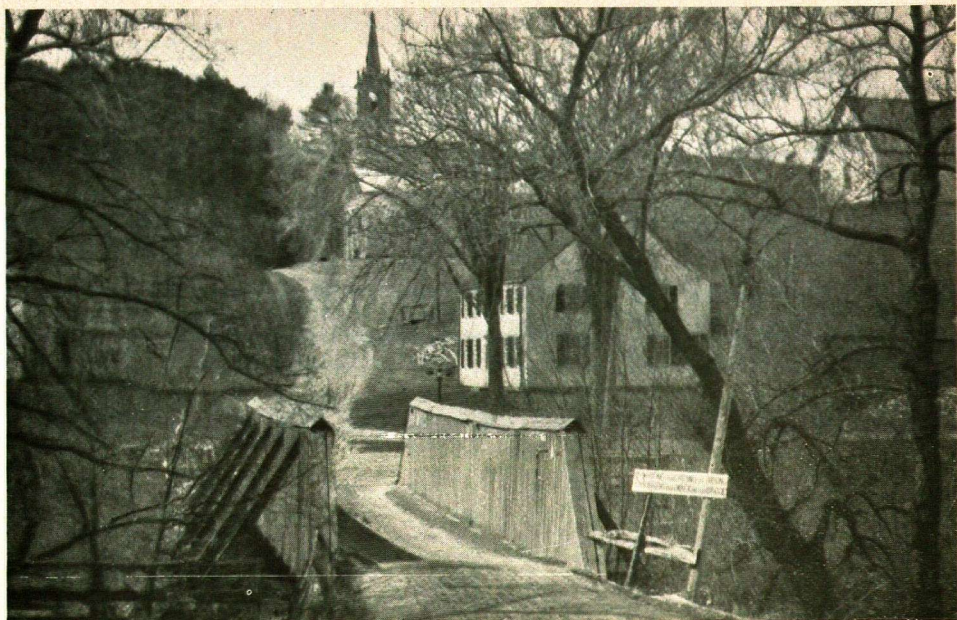
BASE-LINE GAME BETTER THAN VOLLEYING FOR WOMEN.

From Molla Bjurstedt's "Tennis for Women."
(Doubleday, Page.)

The National, Indoor, Clay Court, Metropolitan, and Middle States Woman Champion, 1915, takes up—from the woman's angle—the various strokes and styles of play, as well as such matters as what not to wear, etc.

No woman has the strength, the reach, or the quickness of the skillful tennis man, and to play consistently at the net requires the ultimate in strength, reach and quickness. It is silly to take the net and be passed by the first return, but only extraordinary speed and reach will avoid passing, while just as uncommon spryness is needed to go back to the base line for the lobs. I have never had much difficulty in passing an inveterate volleyer or in forcing her back by hard drives, and while she is exhausting herself, I am consuming comparatively little energy.

The best volleyer that I have seen among women is Mrs. George W. Wightman (Miss Hazel Hotchkiss). She is deadly at the net; she is the best partner to be found among all the women for mixed doubles because there she can show her volley skill; but she cannot often keep up the pace of her game



THE PEACEFUL, PRETTY HAMLET OF UPPER BRIDGE
FROM "A NORTHERN COUNTRYSIDE," BY ROSALIND RICHARDS
Henry Holt & Co.

through three sets of singles. I have played against her many times and she always leads me until the effort of her game begins to wear her down. I am considerably stronger than most women, but I could not play the man's game.

I think it best for a woman to realize that she is a woman and to adopt a style of tennis play which will call for all the generalship and strength which she can claim—but not for more.

Any girl will find her best tennis by concentrating on the drives rather than on the service and by making use of the volley only when circumstances promise an ace.

Accuracy and speed from the base line make up the game of tennis for women. It is not a spectacular style, but it wins. I do not for a moment advocate pat ball and I do not consider it enough merely to make a return. I have nothing of gentleness in my own game, but I do not attempt the impossible—and I hold the net game for women approaches the impossible.



DID THEY GET THAT RAM?

From "Camp Fires in the Yukon" by Harry A. Auer.
(Stewart & Kidd.)

A book for the big game hunter whose soul hungers for a Garden of Eden full of moose, caribou and mountain goat. After a few preliminary pages regarding equipment for such a trip, the writer plunges into his experiences—of which the following is a sample:

We started afoot for the ram, traveling up the side of a low tundra-covered mountain. The temperature was nearly zero and there was a slight crust on the snow, but in spite

of the cold and with only our hunting shirt and no coat or sweater we were wet with perspiration. When we were half a mile down the range from the ram and at a level of one thousand feet below him, the old fellow stopped feeding and looked in our direction, and as we loomed black against the white background, we sat down in the snow in order to convince that ram we were rocks and not animated beings. The persistent creature continued to gaze at us and there was nothing for us but to sit in the snow and shiver and swear as the intense cold struck through our garments, dripping with perspiration, which made our teeth chatter and our knees shake with a real chill.

As we sat there helpless, a caribou herd came along below us, twenty-four beautiful animals, bulls, cows and calves, showing black against the snow, only a hundred yards away. Our watchful sheep began to occupy himself with the study of animal life in the Yukon and was particularly intent upon observing this herd of caribou, but as we were directly in the line of vision between him and the herd we continued to sit still and shiver. And still we sat upon our icy perch, until the herd had passed five miles below us; that ram had with his curiosity held us prisoners for exactly two hours and we were nearly frozen. When he finally turned his gaze away, we leaped from our snowy couch and dashed down-hill under the brow for half a mile and then started up a gulch, with the purpose of climbing above the ram and coming out a hundred yards to the leeward of him.

About five hundred feet from the top of the bench where we had last seen him feeding we were wallowing waist deep through the snow, sweating and panting, when above us the old fellow looked down and then vanished. We forgot fatigue and ran straight up the mountain a hundred and fifty yards, plowing through the snow, and as we reached the brow there stood the ram, broadside, two hundred and fifty yards away, looking at us. My heart was racing like a runaway engine, my breath came in gasps, and I was shaking like an aspen under the terrific strain of the climb and that final spurt; the rifle came to my shoulder, but it wavered and trembled all over the mountain at every spot except on the mark: I lowered the rifle. The Indian beside me was indulging in queer rites, shaking his head from side to side and working his mouth with a very obvious chewing movement; he whispered: "Me fool him sheep, think me caribou." Again the rifle came to my shoulder—

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A BIT OF ARCADIA.

From André Maurel's "*A Month in Rome.*"
(Putnam.)

Here is a book for the person who, like Brown- ing, has Italy written on his or her heart. It is in reality a guide-book—a most fascinating one—taking up thirty different one-day itineraries in and around the Eternal City. Who knows but that the war will end and we will be in Italy ere the year is out—and if not this year, well, there is next year!

LET us consecrate one day of this month in

Rome entirely to nature. Oh, I know that the Roman landscape cannot be separated from its associations, especially those which are of Alba Longa. But they exist only as sites; nothing from the hand of man remains there but the villages with their little streets. There are no monuments, no notable ruins; only the mountains, the rocks, and the lakes. It is to be a day of rest. The body may feel some fatigue, but the mind, overloaded with marvels of art, will have an opportunity to balance its burden with the refreshing marvels of nature. Yet, at the moment of submitting my programme, I am seized by the fear that I have planned to see too much on this excursion to the Alban Mountains. Although starting forth for Albano and Nemi, favored by trams and led on by friends as intrepid as they are thoughtful, I have been tempted to go the long way around. I do not urge you to accompany me, but if you should- der the responsibility yourself, come. You will have to rise at daylight and you cannot return before sundown. You must take the day as a whole, as you will take everything on this excursion, and I am inclined to think that for this sort of spectacle, which is altogether of impressions, the panoramic view of things is worth more than the partial and minute examination. Nature reveals herself in great lines, masses, and horizons. Her character is in the *ensemble*; the significance of the source is felt in the windings of the river.

Do we not find this true at once in the



ROCCA DI PAPA

FROM "*A MONTH IN ROME*," BY ANDRÉ MAUREL

G. P. Putnam's Sons

rivers that we follow in the tram across the Campagna, along the line of the ruddy aqueducts? The Alban springs flow away toward the marshes of the Campus Martius carrying the cradle of the twins out of which rose the City of the Seven Hills, and the waves have never ceased to flow from the sons of Ascanius, enriching the country of Evander. As we remount the courses of these fertile waters, following up the direction of the Aqua Claudia, the way soon begins to climb the Alban buttresses. On the left, Frascati's villas cling to their terraces, larger and more majestic than Tivoli, although the memories and the ruins of Tusculum make it less glorious. The tram begins to pant and gradually we see Rome heaped up and spread out at the same time. We turn and tack this way and that toward the beautiful oaks which we already begin to see swaying in the breeze. The olive trees along our route bend under the wind made by the passing tram, giving us a salute of friendly welcome.

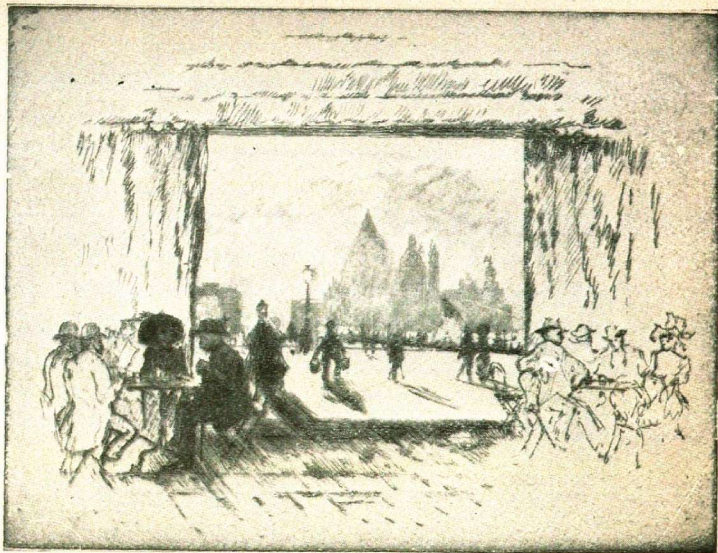


THE PENNELLS' "THURSDAY EVENINGS."

From Elizabeth Robins Pennell's "Nights."
(Lippincott.)

Elizabeth Robins Pennell and Joseph Pennell went abroad immediately after their marriage, she to write, he to paint and etch. This book is the record of the interesting things they saw and did and the interesting people they met at night when they were, so to speak, "off duty." And such friends and such evenings! Roman evenings in the "aesthetic eighties" with Elihu Vedder, Venetian evenings with Frank Duveneck, London and Paris evenings in the "fighting nineties" with Henley, Whistler, Aubrey Beardsley, Edmund Gosse, Kenneth Graham, Bob Stevenson, and a score of others. The following is by way of introduction to the London evenings and to Henley:

In my memory, every Thursday night stands for a battle. Henley was then always at his best. His week's task was done, and the night was before him. At first I trembled a little at the smell of powder under my own roof, at turning our chambers into the firing line when friends came to them to pass a peaceful friendly evening. The Roman and Venetian cafés and restaurants of my earlier experience had been common ground on which combatants shared equal rights or, better, no rights at all. It was probably my old Philadelphia bringing up that made me question the propriety of the same freedom at home,



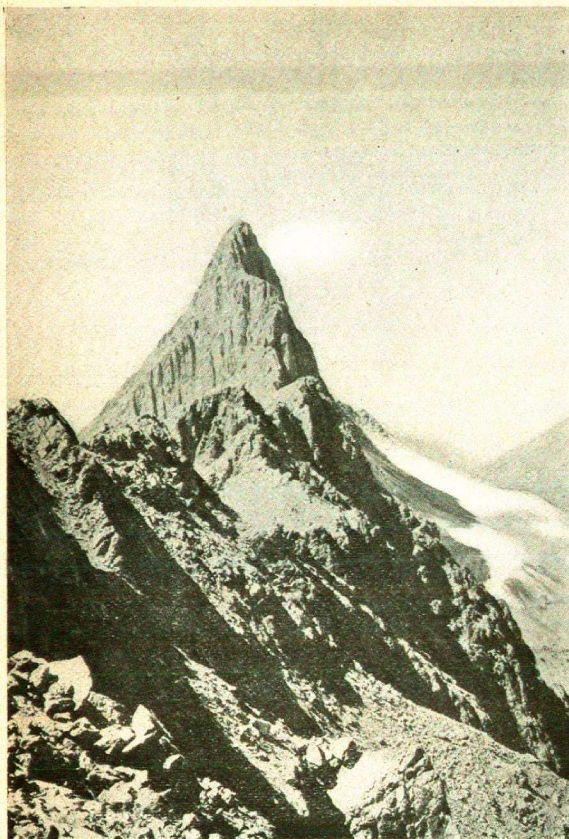
CAFE ORIENTALE, VENICE, LOOKING UPON THE LAGOON AND THE
FACADE OF SAN GIORGIO

ETCHING BY JOSEPH PENNELL FROM "NIGHTS" BY ELIZABETH ROBINS PENNELL
J. B. Lippincott Co.

that made me doubt its being quite "the thing" when J., who is an excellent fighter though a Philadelphian, met Henley in a clash of words. But I quickly got accustomed to the fight and enjoyed it and would not have had it otherwise.

Some friends who came, I must confess, enjoyed it less, especially if they were still smarting from a recent attack in the *National Observer*. There were evenings when it took a good deal of skilful maneuvering on everybody's part to keep Henley and his victims at a safe distance from each other. More than once in later days Walter Crane laughed with us at the memory of a Thursday night, just after he had been torn to pieces in the best *National Observer* style, when he gradually realized that he was being kept a prisoner in the corner into which he had been driven on his arrival, and he could not understand why, until, breaking loose, he discovered Henley in the next room.

I can still see Beardsley dodging from group to group to escape Henley, for he never recovered from the fright of the first encounter. Other friends would not come at all on Thursday because of Henley, just as later more than one stayed away altogether because of Whistler. I was wretchedly nervous when they did come and brave a face-to-face meeting. Henley was not the sort of man to shirk a fight in the open. The principal reason for his unpopularity was just that habit of his of saying what he thought no matter where or when or to whom. He did not spare his friends, for he would not have kept them as friends had they not held some opinions worth his attacking, and they understood and respected him for it. Moreover, he said what



WHERE FLEMING BLAZED THE WAY FOR THE CANADIAN PACIFIC
FROM "SANDFORD FLEMING," BY L. J. BURPEE
Oxford University Press

he had to say in the plainest language. He roared his adversary down in good, strong, picturesque English, if that was any consolation, and with a splendidly rugged eloquence.



OVER THE MOUNTAINS BY KICKING HORSE.

From L. J. Burpee's biography of "Sandford Fleming, Empire Builder." (Oxford.)

The story of the man who built the Canadian Pacific and who has since played an important part in the building and rounding out of Canada's vast empire. In 1883 he was summoned from London to straighten out a tangle on the Canadian Pacific into which the railway had been brought through the anxiety of the company to hasten its construction. At that time, although the rails were actually laid as far as Calgary, at the eastern entrance to the mountains, there was no certainty that the railway could be carried through by the southern route. No white man had yet made his way across the Selkirk Range from east to west anywhere near the line proposed for the Canadian Pacific Railway, but Sandford Fleming decided to dare the trip. Following is from his diary:

THE walking is dreadful; we climb over and creep under fallen trees of great size, and the men soon show that they feel the weight of their burdens. Their halts for rest are frequent. It is hot work for us all. The dripping rain from the bush and branches sat-

urates us from above. Tall ferns, sometimes reaching to the shoulder, and devil's clubs through which we had to crush our way, make us feel as if dragged through a horse-pond, and our perspiration is that of a Turkish bath. We meet with obstacles of every description. The devil's clubs may be numbered by millions, and they are perpetually wounding us with their spikes against which we strike. We halt very frequently for rest. Our advance is varied by ascending rocky slopes and slippery masses, and again descending to a lower level. We wade through alder swamps and tread down skunk cabbage and the prickly aralias, and so we continue until half-past four, when the tired-out men are unable to go further. A halt becomes necessary. We camp for the night on a high bank overlooking the Illecillewaet. . . . Our advance on a direct line we estimate at four miles. Not much to show for a long and hard day's work!

Sunday is no longer a day of rest. Supplies are limited, and we must push on or face the possibility of starvation. The conditions are disheartening. We make little headway, and every tree, every leaf, is wet and casts off the rain. In a short time we are as drenched as the foliage. We have many fallen trees to climb over, and it is no slight matter to struggle over trees ten feet and upwards in diameter. We have rocks to ascend and descend; we have a marsh to cross in

which we sink often to the middle. For half a mile we have waded, I will not say picked, our way to the opposite side, through a channel filled with stagnant water, having an odor long to be remembered. Skunk cabbage is here indigenous, and is found in acres of stinking perfection. We clamber to the higher ground, hoping to find an easier advance, and we come upon the trail of a caribou, but it leads to the mountains. We try another course, only to become entangled in a wind-fall of prostrate trees. The rain continues falling incessantly: the men, with heavy loads on their heads, made heavier by the water which has soaked into them, become completely disheartened, and at half-past two o'clock we decide to camp. Our traveling to-day extended only over three hours, we have not advanced above a mile and a half of actual distance, and we all suffer greatly from fatigue. I question if our three days' march has carried us further than ten miles.

At last we emerge from the canyon of the Illecillewaet and reach the second crossing of the Columbia, Eagle Pass directly opposite. Here supplies were to have met us, but to our disappointment and dismay there is no sign of the men.

HOW PLANTS STORE THEIR FOOD.

From Jane Eayre Fryer's *"The Mary Frances Garden Book."* (Winston.)

A practical gardening book for children, which tells also of the little people of meadow and woodland, and what they told about plant secrets.

"TREES give a great deal of shade," said Bet, "because they expose as large a surface of leaves as possible to the sun. On a large tree, nearly half an acre of leaf surface may be in the sunlight at once."

"And the sunlight turns the grinding-stones of the leaf-mill," said Mary Frances softly.

"And they make food for the tree," Eleanor whispered.

"Sometimes a plant does not need for immediate use all the food the leaves have made," Bet continued, "so it stores it away for future use: sometimes in roots; sometimes in leaves; sometimes in other parts of the plant—as in the grains of wheat."

"I wonder how the storage places look," said Eleanor.

Bet laughed. "You've often seen some of them," she said. "When you eat turnips and beets, you are eating the food stored in the roots of these plants. When you use onions, you are using food stored in leaves."

Mary Frances thought the fairy had made a mistake, and Bet seemed to read her thought.

"Oh, no," she laughed, "I'm not mistaken. You see, the bulb of the onion is made up of the thickened lower ends of the leaves, the top green parts of which have dried off."

"It is interesting," she went on, "to see how quickly the plants which have stored food begin to grow when put into the warm place. It is because of this fact that bulbous flowers are the first to bloom in the Spring. They do not have to make food to begin to grow, for their food is ready for use, and just a little warmth and moisture will start them."

"Oh, I see why crocuses, and hyacinths, and tulips bloom so early," said Mary Frances.

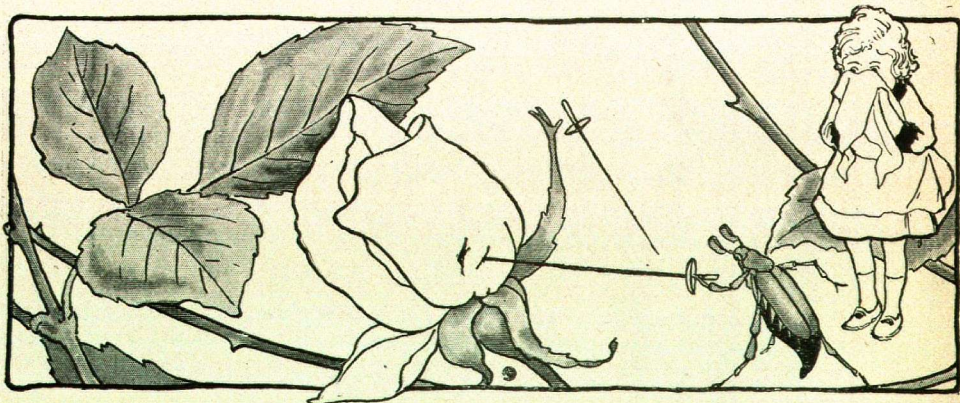
"Yes," nodded Bet, "and it is an interesting experiment to make a carrot hanging basket. Cut the top off a large carrot and scoop out a hollow. Fill the hollow with water, and hang the carrot in a warm room. The beautiful green leaves will soon grow, using the material stored in the root for food."



BAGGING A SNIPER.

From W. J. Robinson's *"My Fourteen Months at the Front."* (Little, Brown.)

"The 10th of September, 1914, was the day I landed in England," says the young American author of this book. "Exactly one week from that day I was notified that my job was gone as the company I represented was in the hands of a receiver. . . . The whole country was 'war mad.' The day before I was to sail for home from Liverpool I talked with an army officer and—the next morning I enlisted." What happened to him as cavalryman, motorcycle dispatch bearer and common Tommy makes a book of unusual interest.



PAGE DECORATION FROM "THE MARY FRANCES GARDEN BOOK" BY JANE EAYRE FRYER
John C. Winston Co.

At this time the Dickebusch-Hollebeke road was alive with snipers. In some way they would get through our lines, and secrete themselves along the road where they could pick off individuals without much fear of being seen. I noticed that there was one place in particular where we always heard a bullet pass too close to be comfortable. It was a little wooden bridge, and I don't think I ever crossed it without hearing one whine past me.

One day I rode up with a second lieutenant of the Royal Engineers. As we crossed the bridge a bullet whizzed between us, but when I looked at the officer he did not appear to have noticed it, so I didn't say anything. About three hours later we were coming back the same way. Just before we came to the bridge he said:

"That blasted sniper has potted at me once too often. We'll leave the road here and sneak down opposite that bridge under cover of the trees. Let us see if we can find the blighter. We'll wait until he pots at somebody else, and you keep your ears stretched and try to locate where the report comes from."

We tethered our horses to a tree, and crept down to a point just about opposite the bridge. After a few minutes an empty transport wagon came along. As this hit the bridge I distinctly heard the crack of a rifle, but it came from behind and to the right of us. We heard the bullet sing over

our heads, and saw the driver duck and put the whip to his horses.

Very quietly we crawled back in the direction from which the report had come. After going about one hundred yards we lay still and waited. Pretty soon we heard the rifle crack again, and it wasn't very far away, but was still behind us. We went a little farther, and the lieutenant whispered, "Keep your eyes skinned. Watch the trees."

I could see no sign of life anywhere, but I knew that the sniper must be very close. After several minutes' wait the report came again, and this time it was so close that I jumped. We heard the ejector fly back and the bolt snapped home again. And then I saw him!

The sniper was well up in a tree, and he was almost invisible, so well was a screen of branches drawn up around him. His rifle was fitted up on a tripod, and the legs of this tripod were nailed to the branches of the tree. All he had to do was to sit there and pull the trigger. I eased back the bolt of my rifle so as to make no noise, and I eased it home again. The lieutenant drew his revolver and we took a steady aim together.

"Fire," he said softly, and the two shots rang out as one. Mr. Sniper came down like a thousand of brick.

I climbed up to look at his nest. That rifle was fixed dead across the center of the bridge; all he had to do was to pull the trigger when he heard anything strike the planking of the



SHELL BURSTING IN ROOM FULL OF BRITISH WOUNDED AT YPRES
FROM "MY FOURTEEN MONTHS AT THE FRONT" BY WILLIAM J. ROBINSON
Little, Brown & Co.



WHAT WE FINALLY CARRIED
FROM "BY MOTOR TO THE GOLDEN GATE" BY EMILY POST
D. Appleton & Co.

bridge—a pretty little scheme, but it came to an end, as all things, good or bad, must.



TOURING AMERICA ON THIRTY-EIGHT DOLLARS.

From Emily Post's "By Motor to the Golden Gate." (Appleton.)

Mother and son set out to tour to California without chauffeur, without servants—without everything, in fact, which their friends urged upon them as indispensable accessories to such a trip.

"OF COURSE you are sending your servants ahead by train with your luggage and all that sort of thing," said an Englishman.

A New York banker answered for me: "Not at all! The best thing is to put them in another machine directly behind, with a good mechanic. Then if you break down the man in the rear and your own chauffeur can get you to rights in no time. How about your chauffeur? You are sure he is a good one?"

"We are not taking one, nor servants, nor mechanic, either."

"Surely you and your son are not thinking of going alone! Probably he could drive, but who is going to take care of the car?"

"Why, he is!"

At that everyone interrupted at once. One thought we were insane to attempt such a trip; another that it was a "corking" thing to do. The majority looked upon our undertaking with typical New York apathy. "Why do anything so dreary?" If we wanted to see the expositions, then let us take the fastest train, with plenty of books so as to read through as much of the way as possible. Only one, Mr. B., was enthusiastic enough to wish he was going with us. Evidently, though, he thought it a daring adventure, for he suggested an equipment for us that sounded like

a relief expedition: a block and tackle, a revolver, a pickaxe and shovel, tinned food—he forgot nothing but the pemmican! However, someone else thought of hardtack, after which a chorus of voices proposed that we stay quietly at home!

"They'll never get there!" said the banker, with a successful man's finality of tone. "Unless I am mistaken, they'll be on a Pullman inside of ten days!"

"Oh, you *wouldn't* do that, would you?" exclaimed our one enthusiastic friend, B.

I hoped not, but I was not sure; for, although I had promised an editor to write the story of our experience, if we had any, we were going solely for pleasure, which to us meant a certain degree of comfort, and not to advertise the endurance of a special make of car or tires. Nor had we any intention of trying to prove that motoring in America was delightful if we should find it was not. As for breaking speed records—that was the last thing we wanted to attempt!

"Whatever put it into your head to undertake such a trip?" someone asked in the first pause.

"The advertisements!" I answered promptly. They were all so optimistic, that they went to my head. "New York to San Francisco in an X— car for thirty-eight dollars!" We were not going in an X— car, but the thought of any machine's running such a distance at such a price immediately lowered the expenditure allowance for our own. "Cheapest way to go to the coast!" agreed another folder. "Travel luxuriously in your own car from your own front door over the world's greatest highway to the Pacific Shore." Could any motor enthusiasts resist such suggestions? We couldn't.

BOOKS FOR VACATION READING

A classified and selected list of recently published books, especially those suitable for vacation reading. The accompanying annotations are descriptive rather than critical, are intended to be unbiased, and are mainly informative of the scope and purpose of the book noted. If an entry is not annotated it means either that we have received no copy of the book for notice, or that the publication has been noted previously in the Book Review. Publishers' names will guide to their advertisements which frequently contain more extended descriptive notes. Any book mentioned here will be supplied at the shortest notice.

Fiction

THE PROOF OF THE PUDDING. By Meredith Nicholson. 372p.illus.12mo *H. Mif.* \$1.35n.

It might also be called Nan against Nan. She is the heroine, who has been led into the selfish and extravagant indulgences of the smart set of the community. The leader of the set is Billy Copeland, owner of a big business. Copeland is too weak to resist the temptations of fast living and the management of his affairs falls largely upon Jerry Amadon, an old playmate of Nan's. Through Amadon's loyalty, assisted by the wise counsel of a lawyer, Copeland is saved from disaster. Nan and Copeland are strongly attracted to each other. An unexpected revelation of Copeland's weakness, however, brings her up short, and indirectly causes her to change her entire manner of living.

VIVETTE. By W. J. Locke. Illus. in col. by Earl Stetson Crawford. 198p.12mo *Lane.* \$1n.

Set in an English country home, whose household consists of a mother and her two sons—Austin, whom she idolizes, and Dick, whom she tolerates, Viviette, her pretty and lovable young niece, knowing that both Dick and Austin are in love with her, plays one against the other. Through an attractive young widow, Katherine Holroyd, who is visiting them, Viviette is brought suddenly to a decision. Mrs. Holroyd persuades Dick to show them his collection of firearms, and he, maddened with jealousy sees a way out of his troubles. Ostensibly showing the procedure of the old-time duellists he is in reality fighting a duel with his brother. The pistols, however, fail to go off. Dick, realizing the tragedy that might have been, is filled with remorse, determines to go to Canada, but Viviette intervenes.

THE HOUSE OF WAR. By M. W. Rickthall. 307p.12mo *Duff.* \$1.25n.
Quoted from elsewhere in this issue.

THE FINDING OF JASPER HOLT. By Mrs. Grace L. H. Lutz. 272p. illus. in col. 12mo *Lipp.* \$1.25n.

On the way to a ranch in Hawk Valley, Jean Grayson met a wicked-looking man who gave her a wallet for her brother-in-law. This man was in the company of Jasper Holt. Jean suspected the wallet belonged to him. That night the train was wrecked and Holt saved Miss Grayson. In the darkness they were lost, but both were good sports and determined to reach Hawk Valley on foot. Jean had the wallet; Holt saw it, but said nothing. When she reached her destination, she discovered that Holt had a reputation as a murderer and highwayman, but his eyes and face belied such terms. She trusted him in spite of her family; in fact, she and events brought the family to Holt's side.

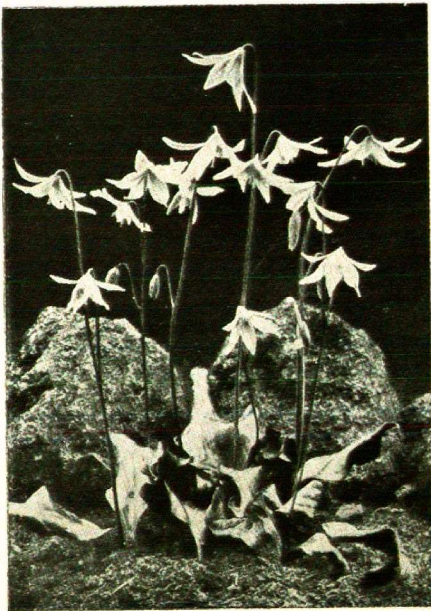
THE LIGHT THAT LIES. By Geo. Barr McCutcheon. Illus. by F. Graham Cootes. 121p.12mo *Dodd, M.* \$1n.

A young man falls violently in love. He is foreman of a jury, while "she" is the principal witness for the defense. In spite of evidence, lawyers' arguments, and the other eleven good men and true, he believes the girl, and he boldly stands up for her. However, conscience brings him to his senses, and he does his duty by the state. It must be said

that the girl did not encourage him to follow her after the trial. He really rode for the fall he got.

BEHIND THE SCREEN. By W. Q. Wolff. 320p. illus.12mo *McClg.* \$1.25n.

Novel depicts big business as it controls the moving picture field. Young Lansing has not kept up the dry goods house his father built up. When it failed, he had enough of his enterprising father in him to be ashamed and determine to make good. He put what money he had into a concern, meaning to make



DOG'S-TOOTH VIOLET (ERYTHRONIUM CALIFORNICUM)
FROM "ROUND THE YEAR IN THE GARDEN" BY
H. H. THOMAS
Funk & Wagnalls Co.

feature-films, the first of their kind. The syndicate fought, and nearly broke him. What he weathered and how he won, was finally worthy of a place besides his father's record.

MY LADY OF THE MOOR. By John Oxenham. 312p.front.12mo *Longm.* \$1.35n.

Romance has for its heroine a living woman, the author of "Through a Dartmoor Window," and "The Heart of the Moor," who keeps her house open for those who are ill or discouraged. It is published with her full consent, as a memorial to the magnificent death of the man whose inspiration she was.

CHAPEL; the story of a Welsh family. By D. M. Lewis. 351p.12mo *Doran.* \$1.35n.

Josiah Chapel's wife dies at the birth of their son Griff, and Josiah, dazed with the shock, sells his household goods and becomes a cattle dealer. Story first follows his career, during his business associa-

tion with a builder, Graig; then, it takes up the life of the son as he develops into manhood. Griff proves a sorrow to his father until his young wife Bess helps to show them the way to an understanding.

THE ROAD TO MECCA. By Florence Irwin. 422p.12mo. *Put.* \$1.35n.

Ellie Prentiss was reared in an uncultivated home in a crude little town, but even in Allenbury she had social aspirations. Early in her married life, the advent of the Littles, a fashionable couple from the outside world, gave Ellie, who presently called herself Nora, a model. A trip to Europe grew out of the intimacy with this couple and then the discovery of coal on Mr. Prentiss' farm made the move to New York possible. Here Nora continued her climbing to find herself at length a hostess in a Long Island home, but an unhappy woman.

THE STRANGE CASES OF MASON BRANT. By N. M. Hopkins. 4 illus. in col. by Gayle Hoskins. 304p.12mo *Lipp.* \$1.25n.

Three incidents, exciting and modern in their scientific cleverness, that engage the powers of Mason Brant, cosmopolitan gentleman-detective.

THE HOME COMING. By Constance Holme. 381p.12mo *McBride* \$1.40n.

Story of the return of Luis Huddleston to his old home in Westmoreland. Here he learns to know his older brother Rowley, his friend Bill, and Julian, a beautiful girl, whom Bill has always loved. Luis at first is content with the quiet life of the place. He woos Julian and wins her love, but the strain of Spanish blood in his veins calls him away across the seas. He plans to return to England and to Julian, but this second home-coming is a tragic one.

SUSAN CLEGG AND HER LOVE AFFAIRS. By Mrs. Anne Warner French. Front. by H. M. Brett. 320p.12mo *Lit., B.* \$1.30n. Quoted from elsewhere in this issue.

SEVEN MILES TO ARDEN. By Ruth Sawyer. 243p.illus.12mo. *Harp.* \$1.25n.

On the road is Patsy, an actress by profession and a charmer by character. No matter how far she traveled, she always seemed seven miles from Arden, where she expected to find happiness. She met up with a tinker and then the way was as full of brightness as Arden proved to be of surprises.

THE DESIRE OF THE MOTH. By Eug. Manlove Rhodes. Illus. by H. T. Dunn. 149p. 12mo. *Holt.* \$1n.

Humorous story of the Mexican border, in which the hero courts deadly peril as blithely as he does the girl who believes in him when others do not.

NARCISSUS. By Viola Meynell. 332p.12mo *Put.* \$1.35n.

Quietly moving story of English middle-class life which tells of two brothers, their mother and their friends. As boys, Victor and Jimmy were very different, the former always planning to excel, and accomplishing little, the latter not very brilliant, but reliable and very popular. When they are grown, the girl whom Victor loves cares for Jimmy. This symbolizes for Victor the way his life has been, he has got nothing that he wants. He leaves England for the East, and on the long trip the answer to it all comes to him.

THE DAUGHTER OF THE STORAGE; and other things in prose and verse. By W. D. Howells. 351 p.12mo *Harp.* \$1.35n.

Reviewed last month.

THE SPINSTER; a novel wherein a nineteenth century girl finds her place in the twentieth. By Sarah Cleghorn. 326p.12mo *Holt.* \$1.35n.

Ellen Graham grows up in a family of moderate culture in a Vermont town during the late nineties. Her passion for poetry, rather sentimental in her academy days, becomes something more real later on. But her passion for justice was real even then. At Radcliffe, Ellen's literary aspirations meet with only moderate encouragement, but she comes in touch with the progressive movements of the hour. A love affair which does not terminate happily fails

to embitter Ellen and she finds at last that she can use her pen in the cause of justice.

LOVE IN YOUTH. By Fk. Harris. 331p.12mo *Doran.* \$1.25n.

As the story develops it shows three stages in the love of Morton Bancroft and Jenny Foxwell, while he "acts" as her father's chauffeur in France. There is the indifference stage, which may have been genuine, as Miss Foxwell did not believe all Bancroft's recommendations said; next the intoxication stage, when even the scenery was radiant under their love; and then as a step to the final happiness, there was the time of misunderstanding. It was in this last period that the opposite characters of Jenny's mother and father influenced her affairs.

THEY OF THE HIGH TRAILS. By Hamlin Garland. 381p.illus.12mo *Harp.* \$1.35n.

Here are the outlaw and the girl for whom he risked all; the prospector and the lost mine he sought; the grub-staker and the friendly widow who helped him to fortune; "Tall Ed" Kelly and his light-hearted attempts to reform: picturesque figures which present "the fearless, humorous and often violent types which made the region famous."

ROBERTA OF ROSEBERRY GARDENS. By Frances Duncan. Illus. in col. by Jane Donald. 265p.12mo *Dou., P.* \$1.25n.

As secretary to the owner of the gardens, Mr. Worthington, Roberta got instruction in plants and more worldly things at the hands of the two gardeners. One is a philosopher, and the other an incorrigible matchmaker, who sets the plot which inveigles Mr. Herford and Roberta.

THE MAELSTROM. By Frank Froest. 360p. 12mo *Clode.* \$1.25n.

When in a London fog Jimmie Hallett blundered along and encountered the charming, hatless and breathless girl who thrust a package of canceled checks into his hand. Those checks lead him to call at 34 Linstone Terrace Gardens, Kensington. There he was sandbagged and when he recovered consciousness he found himself alone in a room with the body of a murdered man lying at his feet. This was an appropriate introduction to Scotland Yard and its leading detective, but only the beginning to whirling events.

A RAW YOUTH. By F. N. Dostoevskii. Trans. fr. the Russian by Constance Garnett. 560p.12mo *Macm.* \$1.50n.

While not so widely known as some of the author's other works, novel is in his best vein of realism.

OLD JUDGE PRIEST. By Irvin S. Cobb. 401p. 12mo *Doran* \$1.25n.

Quoted from elsewhere in this issue.

PEOPLE LIKE THAT. By Kate Langley Bosher. 209p.illus.12mo *Harp.* \$1.25n.

Moved by the conviction that she is "her sister's keeper," Danbridge goes to live in the slums. One of her chief motives in going is the hope that the man she loves will see what he as yet does not want to see—the need of men like himself to realize his obligation to those unchanced and unfitted for the struggles of life. He is of her class, walled about with social and conventional traditions, and he is shocked at her migration to the slums. She comes in contact with a deserted girl and her child, and it is discovered that the man is Selwyn's dissolute brother. Suddenly Selwyn has his own responsibility to "people like that" thrust upon him.

OF ONE BLOOD. By Charles M. Sheldon. 339p. 12mo *Small, M.* \$1.25n.

Frankly written in the interest of universal brotherhood, novel has several heroes, a negro, a Jew, a German, a Chinaman and an American. These young men come to college, and start a cosmopolitan club. Each one has in a high degree, the best quality of his own race, which is valuable to the rest. When they begin their different careers, this idea of brotherhood makes their work very effective. The European War raises the question in their minds if men of diverse races can dwell in harmony in a small group, why can they not dwell in the great world groups into which they are now divided?

THE BEST SHORT STORIES OF 1915; and the yearbook of the American short story. Ed. by E. J. O'Brien. 398p.12mo *Small, M.* \$1.50n.

Introduction surveys the year's achievement in the short story, the literary form which editor considers the distinctive American contribution to literature. Index of stories for 1914-1915, groups the titles according to distinction, the best being on the roll of honor. *Contents:* The water-hole, by Maxwell S. Burt; The wake, by Donn Byrne; Chautonville, by Will Levington Comfort; La dernière mobilization, by W. A. Diggins; The citizen, by James F. Dwyer; Whose dog — ?, by Frances Gregg; Life, by Ben Hecht; T. B., by Fannie Hurst; Mr. Eberdeen's house, by Arthur Johnson; Vengeance is mine, by Virgil Jordan; The weaver who clad the summer, by Harris Merton Lyon; Heart of youth, by Walter J. Muilenburg; The end of the path, by Newbold Noyes; The whale and the grasshopper, by Seumas O'Brien; In Berlin, by Mary Boyle O'Reilly; The waiting years, by Katherine Metcalf Roof; Zelig, by Benjamin Rosenblatt; The survivors, by Elsie Singmaster; The yellow cat, by Wilbur Daniel Steele; The bounty jumper, by Mary Synon.

THE COMRADE IN WHITE; introd. by Hugh Black. By W. H. Leatham. 57p.front. 12mo *Rev.* 50c.n.

Tender stories that tell of the appearance of the Christ-figure to dying soldiers and to their mourning relatives.

STRUCK BY LIGHTNING; the comedy of being a man. By Burton Kline. 308p.12mo *Lane.* \$1.30n.

At a critical moment, when Fellowes is facing a governorship campaign, and all New England looks to him to settle a big strike, he is struck by lightning; he meets a dangerously clever girl. Micheline's passion for men's admiration almost blasts Fellowes' life and her own. After many startling events, the thunderbolt passes, and Fellowes finishes his career under a calmer and more enduring influence.

THE DAREDEVIL. By Maria Thompson Daviess. 344p.12mo *Rei. & B.* \$1.35n
Reviewed last month.

RAMONA. By Helen Hunt Jackson. New ed. 457p.front.12mo *Lit., B.* \$1.35n.

TROUBLED TRANTON. By W. E. Norris. 317p. 12mo *Brent.* \$1.35n.

THE SEED OF THE RIGHTEOUS. By Juliet Wilbor Tompkins. Illus. by Lucius W. Hitchcock. 270p.12mo *Bobbs-M.* \$1.25n.
Quoted from elsewhere in this issue.

NAN OF MUSIC MOUNTAIN. By Fk. H. Spearman. Illus. in col. by N. C. Wyeth. 347p. 12mo *Scrib.* \$1.35n.
Quoted from elsewhere in this issue.

MR. AND MRS. PIERCE; a story of youth. By Cameron Mackenzie. Illus. by Alonzo Kimball. 404p.12mo *Dodd, M.* \$1.35n.
Quoted from elsewhere in this issue.

THE CRIMSON GARDENIA; and other tales of adventure. By Rex Beach. 377p.illus. 12mo *Harp.* \$1.30n.

Romantic adventures at flood-tide in the Tropics and in the silent places of the Alaskan North. *Contents:* The crimson gardenia; Rope's end; Innocence; The wag-lady; Man proposes; Told in the storm; The weight of obligation; The stampede; When the mail comes in; McGill; The brand.

THE MASTER DETECTIVE; being some further investigations of Christopher Quarles. By Percy J. Brebner. 318p.12mo *Dutt.* \$1.35n.

Another collection of stories about Christopher Quarles, the white-haired professor of philosophy who has his own system of working out solutions to mysterious crimes. His experiences include adven-

tures with a stolen aeroplane, a kidnapping, a yellow taxi, a forty-ton yawl, and others.

THE WINDOW IN THE FENCE. By Harriet Brunkhurst. 318p.front.12mo. *Doran.* \$1.25n.

The man who wrote and the woman who drew had been married fifteen years and no longer expected spectacular things of life. They smiled at their one-time visions of fame, and tried to forget another dream they no longer even mentioned. Then they found their "window in the fence" and it opened to them a land of "dreams come true," into which they stepped.

THE LITTLE LADY OF THE BIG HOUSE. By Jack London. 392p.col.front.12mo. *Macm.* \$1.50n.

Dick Forrest, a forceful millionaire, and his wife, Paula, are living a happy, active life at Dick's marvelous stock farm in California. Into their home comes Evan Graham, a man of great charm with an unusual past. The bond between Dick and his wife has been a very strong one, but Dick is preoccupied with business prospects and Paula becomes deeply attracted to Graham. She discovers, however, that it is Dick, her husband, who really has her heart.

COME OUT OF THE KITCHEN!; a romance. By Alice Duer Miller. Illus. by Paul Meylan. 274p.12mo *Cent.* \$1.25n.

For hunting and the like, Burton Crane found a big house down below the Mason and Dixon line that suited him. He learned he could rent it if he employed the "servants" already in it. Such "servants!" The butler was perfect as a butler, besides being as mysterious as a sphinx, the maid Lily was young and handsome and ferocious, Brindlebury, who said he was "boots and general utility," was a beautiful boy, and the little cook was undecided about her name. Crane brought a stag house-party down. He was as much baffled as his guests, but he was the first to find out the mystery, and to profit by it.

THE CONQUEST OF AMERICA. By Cleveland Moffett. 310p.illus.12mo *Doran.* \$1.50n.

"A romance of disaster and victory: U. S. A., 1921 A. D.; based on extracts from the diary of Ja. E. Langston, war correspondent of the *London Times*." Thrilling and appalling narrative of the invasion and conquest of the United States by Germany. It is fiction; the author thinks it is a reasonable forecast of what an invader can do to the United States, unless we prepare so completely for defense that we can dictate war or arbitration among all the nations.

WE THREE. By Gouverneur Morris. Illus. by Henry Hutt. 318p.illus.12mo *Apltn.* \$1.35n.

Third in the triangle is Mainwaring, the only son of wealthy parents, who has, by his attentions, completely infatuated Lucy Fulton. She is overwhelmingly in love with Mainwaring, and feeling sure her husband will immediately divorce her she frankly admits her love and asks for her freedom. Generous to a fault and thoroughly understanding his wife, John Fulton, though suffering intensely through his love for her, agrees, but with a proviso. Upon this shrewd proviso hangs the secret of the tale. Story pictures that part of society that takes the cocktail-tango pace as its own and where selfishness and discontent are the strongest factors in its divorces.

INSTEAD OF THE THORN. By Clara L. Burnham. 396p.front.12mo *H. Mif.* \$1.25n.

About a young Chicago girl, brought up in luxury, whose father dies suddenly from the shock of an investment which swept away his business. Linda becomes ill from brooding over the disgrace which she fancies attaches to her father's memory. She is especially bitter toward Bertram King, her father's young associate, who she thinks speculated dishonestly. The fact that King is in love with her complicates the situation. To help her recover from the shock, Linda is persuaded to go to Maine. There, with the kind-hearted village people who knew her father in his boyhood, Linda gradually becomes happy once more, and as a natural consequence her love affair ends satisfactorily.

THE STRANGE STORY OF WILLIAM HYDE. By Patrick & Terence Casey. 324p.12mo. *Hearst's* \$1.25n.

While hunting orchids the hero came upon these people left over from a raid of the famous Genghis Khan. Their tradition was that one day a descendant of Genghis Khan, with blue eyes and red beard, would come, either to lead or destroy them. These Poonan believed Hyde was about to destroy them, and cried to their queen to save them. She begged him to kill her and spare her people. Moved by her noble appeal, he threw down his sword. Then he learned that Golden Feather of Flame loved him. But the people all distrusted him, and lured him and his bride to separate fates.

THE PLAY-ACTING WOMAN. By Guy Fleming. 335p.12mo *Longm.* \$1.35n.

Story of a young Scot of obscure origin who went to Glasgow University, later to Oxford and became a barrister. Many quaint characters cross his path, but story centres in his worship of Elsie Graham, a famous actress whom he has known since childhood. Elsie returned his love, but never admitted it until on her death bed.

BEHOLD THE WOMAN!; a tale of redemption.

By T. Everett Harré. 400p.12mo *Lipp.* \$1.35n.

Quoted from elsewhere in this issue.

THE BARS OF IRON. By Ethel M. Dell. 548p. front. in col. 12mo *Put.* \$1.50n.

Reviewed last month.

THE CONFESSION; a novel. By Maxim Gorky. Trans. with introd. by Rose Strunsky. 315p.12mo *Stokes.* \$1.35n.

Philosophical study of a soul adjusting itself to life against a vivid background of Russian characters, that offer an amazing gamut of religious temperament.

THE IVORY CHILD. By Sir Rider Haggard. 4 illus. by A. C. Michael. 377p.12mo *Longm.* \$1.35n.

Quoted from elsewhere in this issue.

CONSTANCE DUNLAP, Woman Detective. By Arth. B. Reeve. 342p.12mo *Hearst's* \$1.25n.

How a woman, through love for her husband, became his accomplice in crime. They played the game successfully, within-the-law, for a while. Through her knowledge of the rules she leads Detective Drummond a chase in his efforts to convict her. Finally he takes another angle and confronts her with what he believes is "the goods."

A GREAT SUCCESS. By Mrs. Humphry Ward. 216p. front. 12mo *Hearst's* \$1.25n.

Scene is laid in England and Scotland, and important personages in Society are involved. Doris Meadows and her clever young husband are taken up by this set. Arthur, who is lazy, is on the way to be spoiled, while Lady Dunstable snubs Doris. Adroitly, and kindly, too, considering what had been done to her, Doris tells Lady Dunstable how her son is behaving. This enables Lady Dunstable to prevent his misalliance, and makes her under great obligation to Doris.

CHILDREN OF HOPE. By Stephen French Whitman. 508p. illus. *Cent.* \$1.40n.

Quoted from elsewhere in this issue.

THE BUFFOON. By L. U. Wilkinson. 428p. 12mo *Knopf.* \$1.50n.

Character study with Edward Reyner, bachelor of twenty-six, as central figure. Into the story come his friends Welsh, a Socialist, Tryer, and a young country girl, Norah, whose charms have attracted them. Reyner becomes engaged to Ernie Dinwiddie, but Tryers sees fit to inform her parents of Reyner's attitude toward life and the engagement is broken. Rayner, from a happy, comfortable bachelor, becomes a disillusioned man, realizing that he has played the buffoon at every step of his life, "with companionship, with love, with art, with intellectual toys, with every kind of conduct and thought."

THE WHIRLIGIG OF TIME. By Wayland W. Williams. 383p. front. 12mo *Stokes.* \$1.30n.

Novel of two brothers who live in New Haven, go to Yale, see the world and have good chances. Opposites in nature, they take their schooling in different ways. They find their right work, selling automobiles and writing plays. They love, and chance tangles their love affairs. They feel responsible each for the other, and each would sacrifice himself for the other. Yet their sacrifice seems unnecessary and futile. They rebel, and it is something like chance again that straightens out the tangles.

FREY AND HIS WIFE. By Maurice Hewlett. Illus. by Maurice Greiffenhagen. 210p. 12mo *McBride.* \$1n.

Of Olaf the King, and his stiff-neckedness, and how Ogmund Dint by his craftiness drove Gunnar forth to wander in barbaric lands. There he met Frey, that bloody priest, and that wonder among women, the wife of Frey. Gunnar became Frey's servant to rescue Sigrid, that he might marry her. This is accomplished and Ogmund Dint punished.

THE HIDDEN SPRING. By Clarence B. Kelland. 295p. illus. 12mo *Harp.* \$1.25n.

The town of Owasco, made up of lumberers and their families, almost belonged to Quartus Hembly, a millionaire lumberman. No one dared oppose him. Men whispered of his power and his peculiarities. When Donald Keith met him, he saw at first no reason to enter the lists against him. Thora Erickson gave him an insight into her neighbors' lives, and what a need there was for some one to deliver them from Hembly's tyranny. But it was Hembly's kick at Keith's dog, his beloved companion, that touched the hidden spring and set in motion all Keith's deepest, unawakened forces. It was an uneven struggle, which he would have given up but for Thora's belief in him and her love.

THE SECOND COMING; a vision. By F. A. Kummer & H. P. Janes. 96p. 16mo. *Dodd,* M. 50c.n.

How the spirit of Christ appeared in unearthly serenity to the French outpost, and in unearthly power to the dying Kaiser.

THE CONSCRIPT MOTHER. By Robt. Herrick. 99p. front. 12mo *Scrib.* 50c.n.

How an Italian mother's devotion got her a pass to see her son at the front; and as she told her friends later, "how glad she was to see him once more—now she must wait until Paradise."

REMATING TIME. By Jesse Lynch Williams. Illus. by H. Raleigh. 119p. 12mo *Scrib.* 50c.n.

Amusing little story that quite unblushingly divorces two couples, remarries them (among themselves), defies the court's disposition of the children, and leaves everybody happy and good "ever after."

UNDER THE COUNTRY SKY. By Grace S. Richmond. Illus. in col. by Frances Rogers. 357p. 12mo *Dou., P.* \$1.25n.

Quoted from elsewhere in this issue.

THE BOTTLE-FILLERS. By Edw. Noble. 422p. 12mo *H. Mif.* \$1.40n.

The Bottle-Fillers are the officers and seamen of the British mercantile marine, especially the tramp steamers, who risk their lives in all sorts of dangers and hardships as they wrest a living from the sea. Story tells how Captain O'Hagan, an English public school man, and Lucy, his wife, encounter adventure, sorrow and disaster because of O'Hagan's quite blameless loss of his ship. They go through all things to a tragic ending which they meet together.

THE GOLDEN HOPE. By Grace S. Mason & J. N. Hilliard. Illus. by W. A. Hottinger. 362p. 12mo *Apltn.* \$1.35n.

Quoted from elsewhere in this issue.

THOSE GILLESPIES. By W. J. Hopkins. Illus. by Lester G. Hornby. 324p. 12mo *H. Mif.* \$1.35n.

Viola Gillespie and her husband Bob have become estranged partly because of the attentions of a Mr.

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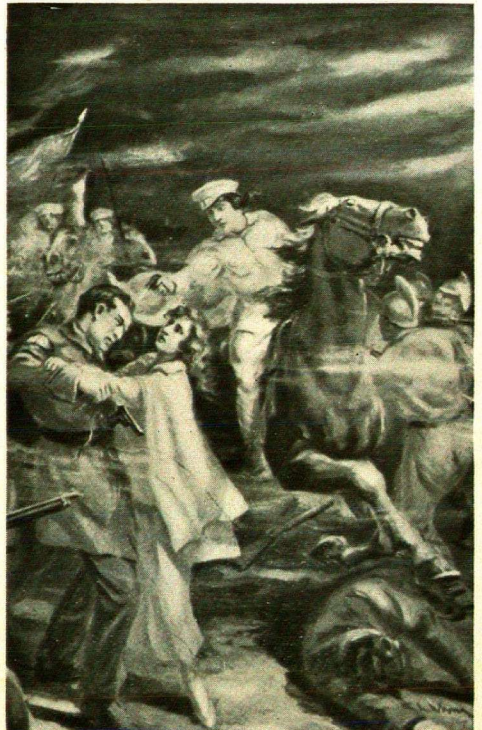
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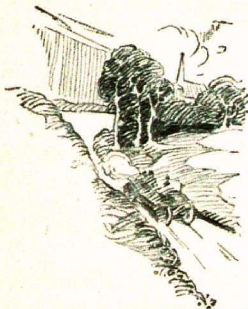
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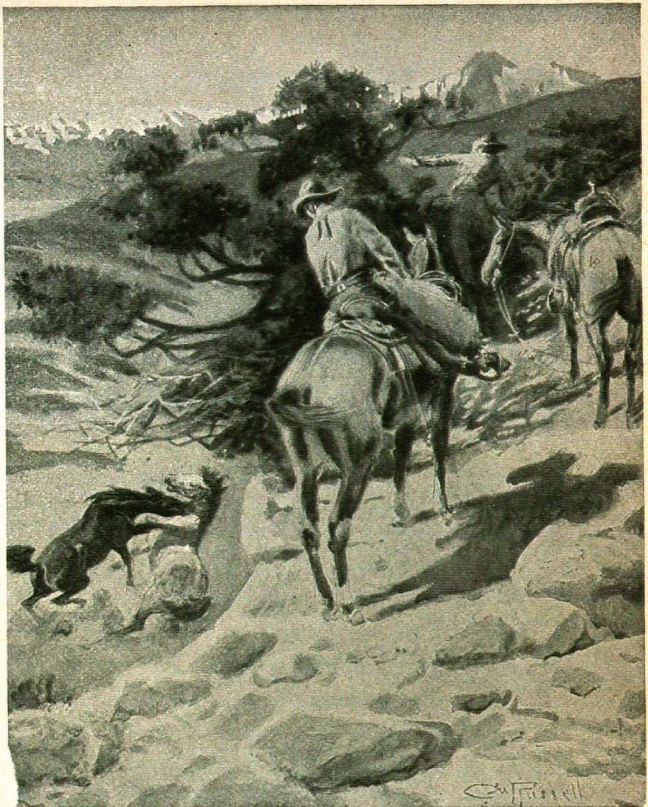
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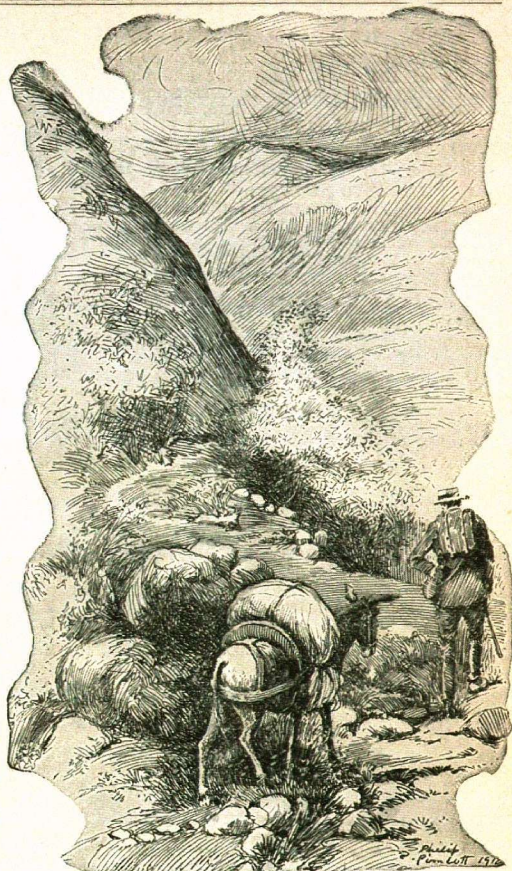
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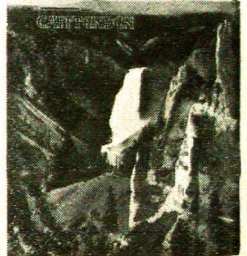
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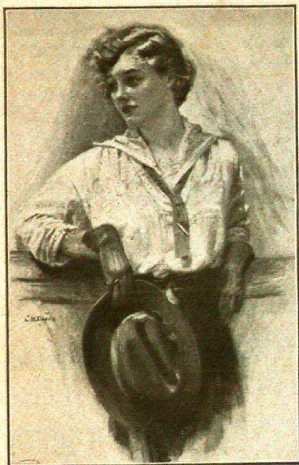
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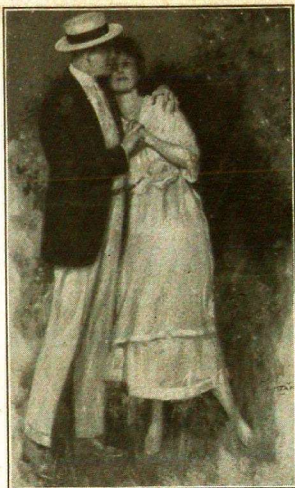


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